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GERMAN SONGS OF THE MIDDLE AGES AND THE RENAISSANCE



Woodcut – Music group in the garden (16th century – artist unknown), by kind permission of The Trustees of The Mansell Collection

HUGUES CUENOD * HERMANN LEEB

TENOR *LUTE*

A WESTMINSTER RECORDING

German songs of the Middle Ages and the Renaissance

Hugues Cuenod, Tenor □ Hermann Leeb, Lute

CLP
1877
(XWN-18848)
A Westminster Recording

THE MUSIC

The songs presented in this recording span a period of more than four centuries, from the *Minnesinger* of the Middle Ages to the *Meistersinger* of the Renaissance, and extending into the early 17th century. As one would expect from any art form covering so long a period, these eighteen songs cover a wide variety of musical and literary styles. Walther von der Vogelweide (c. 1200) was a *Minnesinger*, and his poems were true *Höfische Lyrik* (aristocratic poetry); the songs of such contrapuntists as Heinrich Isaak (1450-1517) are plain secular music; and the *Meistersinger* Hans Sachs and Hans Folz (both of whom appear in Wagner's *Die Meistersinger*) represent the bourgeois element, the burghers' poetry. The lyrics of these songs range from the deep religious fervour of Walther von der Vogelweide's *Palestinalied* and Johann Walther's *Christ lag in Todesbanden* to the chivalrous romantic sentiments of Arnolt Schlick's *Mein Maid ich hab dich auserwelt* and the enonymous *Gar lustig ich spazieren ging*. One must also note the wide disparity between the lyrics of Ludwig Senfl's *Ewiger Gott* and the same composer's *Die Weyber mit den flöhen* (written in 1558, in the early years of the Protestant Retormation, it winds up as a wild mockery of the Pope).

As for the translations themselves, here too one finds a wide diversity in menner. Some are smooth and flowing, others 'bumpy', in spots almost incoherent. The latter are the poems written at a time when the grammar of the Germen languege was not yet tightly knt, and where there was not yet a straight chain of thought in our sense. In order to make tha chein ot thought perfectly clear and the reading smooth, numerous insertions would have to be made. Since the result, however, would be a transcription rather than a translation, this has not been done. In Hans Sachs' *Silberweise* the Letin words have been left untranslated so as to preserve the bilingual character of the original poem.

SIDE ONE

Band 1 — Gar iustig ich spazieren ging (*Anonymous, 1603*)

Gar luetig ich spazieren ging, lieblich die Sonnen scheint. Ich weide mir ein Mägdlein fromb und echön, mit der will fort ich hainl Von Herzen fröhlich aeln in elm würzgärtelein, spazieren, rumbIühren den lieben langen teg, dan ich zum gelben Mägdelein grosses Verlangen trag. Alle luetig Sallenepiel mit ihrem euesan clang mech gross freudl, erguickl vil, eo dem Herz ist beng. Aber noch gröseer freudi mir mein Herzliebete gell euee Herz mit Schmertz ohn einigs mag begeren fraundlich enderst gewisallch nil, denn nur elleln in ehran. Also hab ich mein spazierweg in groeeer freudt vellendl, waz mein Gott will, deee mir geacheh, d'hal mein Herz erkennt. Deeeelbee euch erhall, eul dess im gruenen waldl, deee alngan und egringan der kleinen waldtvögelein geschichl elleln, zu dieser Zell zu lob dam ohra Daln.

Quite merrily I walked along, eo lovely wae the aunshine I know a girl, God-learing and beautiful, with whom I'd like to take a walk. To be merry with her to walk eround in e little herb-garden, to show her round all day long, because I have great deatra for this very girl. All thal marry gleying on the etringe with lle eweet aound givee great pleasure and much refreshment to the eoul whenavar one e heert le conetricted. But greater elill is the pleesure I derive from the beloved of my heart, deep down in my heert with all lis pain I desire tondly a good meny things, but in no other spirit than Ina mcet henourable only And eo t have compieled my walk with greatest joy, whel my God wants le heppen to me, my heert hae well perceived So keep thie heart ellve eo that all the einging and all the hopping ot the little woodland birds shall el Ihie time go on in Thy prelee el one and only lo gleeee Thine ear.

Band 2 — Innsbruck ich muss dich lassen (*Heinrich Isaak, c. 1450-1517*)

Innebruck, Ich muee dich lassen, ich fer dahin meia etreesan in fremde land. dahin, mein freud let mir genommen, die Ich nll weise bekommen, we Ich im elend bin Groee leid muae Ich letzt tragen deee ich allein lu liegen dem liebsten buten mein Ach lieb, nun laae mich armen im Herzen dein erbarmen, daae Ich musa von dannan sain. Mein troal ob ellen weiben, dein tu Ich ewig bleiben atet trew, in eran fromb Nun muaa dich Gott beweran, in allar Tugen epAren, bla daae Ich widerkomb.

Innetbruck, now t muat laave Ihee I groceed along my road into elrange countriee My joy has been taken from me, and now I no longer know how it ever did come my way, since now I am sleeped in mieery Great sorrow I have to bear now I hal all by myeelf I have to voice my plaint lo my beloved Oh dearest lal new thy heart take pity on me, since I now have lo bid farewell Sweet solace mine among all woman-hood, while I remain lo or ever, eteady faithful, and in ell honour Now lt le God who must keep thee and epare thy virtue, until I come again

Band 3 — Aus fahr ich hin (*Anonymous, 1460*)

Aue fahr Ich hin, mein höchstar Hert, laae dich mein Leid erbarmen, tröal mich, zart Frau, mit einem Wort, beschleuae mich mil dalnen Armen, wann ich zu keinen Zeiten kann vergeaen daln, du Liebale main, ich denk daran, da ich bel dir konnt barmen, Nll lass dir, Frau, daa Wesen achwar, dass ich elt muee von hinnen. Wann ich daaa je von Herzen gehr und lu daa täglich bealnnan, Siet main Treu, dia ich dir verhiese und ich dich ganz in eolcham Glenz, ele ich dich llaes, gänzlich möcht wiederfinden.

Now I muet leeve thee, my loftieat refuge, let my aorrow eweken they gIly Comfort me, tender end gentle lady, with only one word, end encloae me in thine erme Al no lima ehall I ever forget thee, thou mine moat beloved, I am elwaya mindful of the time when thou lookeal pily on ma Lal nol lhy heart grow heavy becauaa I have lo leave thee Ever II la my heart's deaire and every day I am mindful of thie eteady le my fallhfulneee, which I have gromieed Ihee, and in the aame eplendour in which I heve lell Ihaa I ehould like to find thee egain

Band 4 — Palestinalied (*Walther von der Vogelweide, c. 1200*)

Nu al reat leb ich mir werda, ell min eun dia ouga eralht, Leut daz harz und euch die erda, dem meie wil der eran giht. Mire I geechehn, des ich le bat, ich bin komen an die etat da got meneschlichan trat.

Now ell reet end regcee, If grented life, mey become mine, elnce my eun le beheld by mina ayaa, loud le my heart beholding elso tha earth of the Dne te whem much honour la given. To me haa heppened lhal for which I evar prayed, I have come to the city whera God aa e human lred

Gut geeli und du muest wandern (*Anonymous, 1603*)

Gut geell und du muaat wendern, deee mägdlain liebt ein andaren, die ich gellebet haa bey der bin ich echabeb. Kan dire nit gnugwem liegen, mein echmarz, elend und pein, jedech ich hoff, ea würdi eich noch an lhr salbat rächan lein. Raut mich allain mein jungea elut, welchee nach lhr verlangen thut, desa ich von lhr aoll sain, Ungluck lecmmt gar darein, ee muee ich doch bakennen und aoll ich alerben haunt, lal gewieelich wehr, rada genz und gar ea bin ich lhr doch nit falndl Und daae ich nimmer bin bel lhr, wsa hilft lhr denn dia trew von mir, die ich atets zu lhr treg, mir kröllch lal em tag daea ich bin ger vertrungen, geechicht alle mir zu trutz, ee hoft ich doch, ich werde noch, haben den beaten nutz.

Good fellow, thou muet wender, the melden loves enothar ana, I can't complain enough lo lhee of all my grief and misery end pein; but I eo hope that one fine dey ell thie will be ravengad on her. I am only eorry for my own yeung blood which eo deeirae her lhal I went to be part of her. Miahap comee in between, but still I muat contaaa and even if I ehould die loday, it atill la true quite certainly and I say it all and out lhel I em not har anamy And when I am no longer cloee to her, whal good is it lhat I still keap up the eame faithfulneee lo her? It re aa clear to me aa dey lhel ell hae gone astray with me, and everything heppens only le epite me Still I hope lhel one fine dey it will all turn out to my own best benefit.

My maidan, I have chosen thea above ell woman on thie earth Thy womanly figure wholly gleaaae me, and eo da thy chaate mennere And among tha crowd of woman I have never seen thy equal Believe me, my one and only, Ihou art the only one lo whom I will dedicate my reverent greiee My maiden, ever since I have come lo know thel thou art made for me, no other women'e image hee ever become deer to me. Thou alone art crowned by me, since Ihou art eo friendly and eo mild. Thia la why out of my own will I heve eurrendered lo Ihee, rather Ihen lo be withoul Ihee, believe me truly, ea long aa I live.

Band 6 — Ewiger Gott (*Ludwig Senfl, c. 1490-1543*)

Ewiger Gott aue dee Gabel der Sohn kam hie eul Erden, deee er dam Rel Trinitat folg lal ain Mensch zu werden Durch all dein Güt, durch all dein Gül, bitt ich behül vor Sünden rain dain christlich Gmein. Dain Gned lu Ihr mitsallan, deee nicht mit Machl dee Teufels Prachl sla lielig lul erellen Dein Sohne Fürbitt lell, Herr, Ihr mll, deee ele ell Teg ohn eündig Klag im Gleuben meg verzehren.

Eternel God oul ef Whoee Commend Ihe Son come here unle Ihie earth, lo fellow lhe counael of the Trinity end lo become a humen being. Through all Thy kindneea, Ihrough ell Thy kindneaa I pray prolact and keap clean of ein Thy Christian community. Communicala Thy mercy lo it, eo Ihal nol with might Ihe devil'e eplendour ehould gal hold of it Dh, Lord, relay le Thy Community Thy Son'e plee on lie behall, eo Ihel the people mey conaume lheir daye withoul undue compleinte end in good faith

Band 7 — Christ lag in Todesbanden (*Johann Walther, 1496-1570*)

Christ leg in Todesbandan für under Sünd' gegeban, der iel wieder erelandan und hel une brocht dee Leben; dee wir aollan fröhlich eeln Gott loben und denkbar eeln und elngen: Alleluja, Alleluja

Christ loy in death'e bondage, having eurrendered himeelt lor our eins He hee been reeurrecled end hae broughl ue life Therefore we will rejoice orelee God end be thenkful lo Him, and eing: Alleluje, Alleluje

Band 8 — Wie soll ich den gemynnen (*Walther von der Vogelweide*)

Wie eoll Ich dan gamynnen der myr übele luol mir muoee der lemer lieber eyn Der mir lel guol vergyp mir endere myne Schuld, Ich wil noch haben den muol

How can I love the one who does evil unto me? To me Iha ona will always ba dearar who willa me well Dlherwiae, forgive me mine guilt, I will nol faller

Band 9 — Entlaubet ist der Walde (*Anonymous, 1450*)

Entlaubet lel der Walde gen dieaen Winter kall beraubet werd ich eo balde, mein falneliieb mecht mich all! Dees ich le achönal muas meidan dia mir gefallen lul Bringl mir das hel nlich leide und mechl mir echweran mut. Wae läeel du mir zuletze feine brounechwarzee Maideleln daa mich alewall ergelze eo ich von dir muee sein? Hoffnung tut mir ernähren nach dir ao werd ich krank Tu bald herwieder kehran zelt und well würd mir lang Falnsilab leee dich nicht äffen der felechan klaffer aind viel Hab dich gen mir rechtachaffen in frauen Ich warnan will Hül dich vor felechen zungan darob eel wohl badachl eel dir echöne lieb geaungen zu tausend guter Nacht.

The lereel le now bered egelnel the winter cold, So eoon t ehall be bereaved, my eweetheart make me grel none. That I heve to keep eway from the fairest one, the one whom I like the baal, brings me my secret sorrow and makes my heart grow heavy What dost Ihou leave for me in the end, Ihou fine, dark-haired maiden, Ihat could well gleaea me in the meanwhile, since I heve to part with thee? Hope doth nourish me For thee I grow eo sick. Do theu relurn aoon Time end while are growing eo long for me Fair love, let no one fool thee, big talkers Ihara are plenty. Hold on to me, right-lully and in good faith. I will warn you. Bewara of falaa lenguaa, my lair one, and haed Ihie well end right. I bid you to thee, fair love, e thouaendfold good nighl.

SIDE TWO

Band 1 — Die weyber mit den flöhen (*Ludwig Senfl*)

Die weyber mit dan flöhan, dia heben elelen krieg Sia geben gern auaa lahan und dee mana all erachlag Daaa ihr kain anfangen, dee war der weyber rahl, ao hettana lried beym apinnen und in der Küchan gmach. Der Krieg hebt en em morgen und wart bia in die nacht Die weyber lhun nll borgan und haben en ein achlecht Und ee die echlecht fecht ene, wertena von In dee Gwend, im etrayt el neckani alene well ele zu fechlan hand Und hel ich allweg bere ein gülden in der hand ele offt die weyber lehren nach flöhen unlare gwend Ich würd ein reicher Kneba, haf ain köatlichen Zol, dar Gülden woll ich haben ger beld ein lruhan vol Der Bapal der kann nll helfen, dia flöh ee ungehewr Sein Brieff mögen nll langan widar dar flch taglawr Bannl er die flöh eo böae, daee sie lriad hlallen rachl ee wird er noch geff ldeen von dem weyberlichen gechlecht.

The women with the fleas are constantly at war They love to threaten life, would love to slay them all That none should ntsh escape, Ihat wee the women'e plen, so Ihal they could have peace when spinning, and in the kilchen be el saas The war eterte in the morning, and lasts into the night The women do not teller, and alarl e mighty fight And as the flghl progreaaea they would throw off their garb, el war they aland quite naked, since they have got to win And if I were lo hold a goldan coin in hand for every time a woman would reach underneath her garb, I'd be quite rich a fellow from oh eo preciouetell Of goldan coins I would eoon have a great big chest brim full. The Pope he cannot banish the women, nuhlar of flaae, hia ban will never be etrong enough egainet their hallIah fire. But could he ban these wicked flaaa ao they would elop vesing, Ihen he could draw a wealth of gold ell from the female sex

Band 2 — Maria zart (*Arnolt Schlick*)

Marie zert von adlar Art ain Roe an ellen Doren Du heel aua Macht herwider gracht dee Vorleng wee verloren durch Adamafall, dir heb die wall aant gebriel vereprochen hilf dee nil weid garochan mein eünd und echuld erwirb mir Huld dann kain Trost lal wo Du nicht bist Barmharzigkalt erwerben am leelan endl Ich bill nil wendt von mir In meinem eterban.

Mary so tandar, of noble kind, e roee ebove ell doora, out of tha night Ihou heel brought forth again the state of grace which had been lost Ihrough Adam'a fall Seint Gebriel hee promiaad Thaa lha wall [of protection] halg me eo Ihal no revanga la rendarad egelnel my sin and guilt Obtain grace for me, because there le no solace whara Ihou art not Obtain mercy for me whan my end la naar. I prey to Ihee, do not turn eway from me In my death

Band 3 — Silberweise (*Hans Sachs, 1494-1576*)

Salve Ich gruee dich achone, Rex Chriele In dem Ihrone, der du tragest die krona misericordiae, eller barmhertzigkaila Ala helland men dich eella an unaern letzten zaile, une hilflich beigeetah. Vlloe dulcedo blel furwer dee lebana uraegrung, et agas noelre wen on dir gait, lell all unaar hoffnung, Selve Chriete wir gureean dich ein harr himal und erdlerelch, gar hoch in hierarchela, ed le Chriala gar Iraia, clamemus wir etale echreie, Hilff uns auee ellem wea

Salva, I greet Thee, respectfully, *Rex Chriele*, ugon Hie Ihrone Who weare tha crown *misericordiae*, ol all mercy Aa Saviour Thou weal alghled, when our lest hour had coma Thou alcodel halofully by us *Vitae dulcedo*, thal lurwer dee lebana uraegrung, *et spes nostra*, directed lowarde You, guida all our hope, *Salve Christe*, we greet Thaa, tha Lord in Heavan and on earth'e realm, very high within tha hierarchy, *ad te*, la Thee, Christ quita freely *clamamus*, we are crying out ell the time, help us out of all our wees.

Band 4 — O der rauhen Grausamkeit (*Heinrich Albert, 1604-1651*)

O der reuhen Grausamkeit! Die nur saufzan jederzeil mil viel aeufzen häufl. O dee Lebana ohne Leben daa zum Tode läuft daa in zittern elets muaa achweben Trubsal, Kummer Herzanaglut eolche Liebe geban tut.

Oh, lor the harsh cruelty which at all timae hapa only elghe ugon many elghe Oh, lor the life without life that runs towarde death and mual always tramble and be kegl dangling in tha air. Sorrow pain and a emoulderlng heart, that le what comes out of such e kind of love.

Band 5 — Kettenton (*Hans Folz, c. 1560*)

Am einundzwenzichelen Caput Tut, Jesus airach echen, anzeigen wie bittar und achwar, der zeltliche lott esy, bey, allen denan die, hie, in wotluel laben allasam, dargegen er euch nicht verachweigl, zaigl, an den Todee gein, ain, lieblich hollaelige gab, lab, eey vor dem Herren, den, eo ihm in unfall, Quel, und achmerzen elnd umgeben ger. D Tott agrech er wie bitter und, wund, und sar herber ert, hert, echrecklich blalu So gedenk en dein eygenechelt, kraft, ein manach walcher noch, doch, hie lebet in ruh, und mag, ohn klag, gutt lag haban eut erd, und ihn, fortin, Kein sin, kein eorg geechwart, dem ee wol gehl, eeln eech verelett, eein Iranck und epele, zimlicher weie, wel echmecken lel, demeelben let ed Ted gar echrecklich und unwertt.

In the twenty-first *Caput* [Chapter] Jesue Sirac elready announces how bitter and burdenaome earthly death comes to all those who have, down here, lived in luet, in canirael. He does not conceal either that right within death'e pain a blisstul and lovely loken appeare, the comlort of Ihe Lord Who Himself had been surrounded by miehap, lorment and pein. Dh death, He saith, how bitter and like a wound art thou, of a very harsh kind, hard and terrible art thou. So, man Ihink at thy Irail, strangth A human being who yel lrvee on earth in peace may be permitted to live with no cauae lor complaint and have good daye down hara on earth, and be forthwith not burdened by sin or sorrow He will be a man who le doing well and does the job right, and who will in a seemly way enjoy his lood and drink. To thia man, Ioe, death will be terrible, becauae it la undeserved.

Band 6 — Mein schönes Lieb (*Heinrich Albert*)

Mein schönes Lieb varlleee nll mir, Ich aollt in diesem Garten ain wenig Ihrer wartan, ao sliz Ich und verachmachta achlar, wo bleibst du doch main süsaee Laben? Saum nicht mein Sonnenechein, mil Agfain wart Ich dein und Trauben von dem beeten Reben, Hier, we der Beum uns Schetten gibt, die Winda lieblich wehen, und mainen Kummer aahen soll sain, wea mir und dir betlebt. Ich habe Gras hlarher getragen, und weiss von keiner Ruh, a mangall nichts, ala du, laaa mich nicht über Untreu klagen.

My beauteous love haa not left me, I ehall only wall here in thie garden a little while for her. So t eit here and elmost die with yearning, but where art Ihou my aweet life? Do not be tardy, my sunshine. With apples I wall for thes and with grapes from the finest vines. Here where the tree will give us ehade and the winds blow gently and see all my pein, all should happen that we both like. I have carried some grass over here, but know of no repoaa. Nothing is missing but thou Don't let me have to complain about infidelity.

Band 7 — Lied der Geissler (*Anonymous, 1349*)

Marie muoter reinu meil, erbarm dich über die cristenheit Erberm dich über dinu kint, di noch in dieeem eilend eind. Marie muoter gnadevil, Du kannel und mahs une gheiten wol Varilh una arm gnedigen dell und bhött una davo eller not Erwirb une huld umm dinaa kint, dez rich hlemmer dhein end gewint. Daz er uns löe von alle not, und bhötte vor dem gähen tot.

Mery, Mother, Meiden pure, have mercy over Christendom. Heve mercy over Ihine children who still are in euch misery Mary, Mother merciful, Ihou canst and willst help as well. Beelow upon ue poor enes e merciful dsath, and protect us from ell evil Obtain graca for us fer the aake of thy Child, Whaae kingdom elweye fulfills thy alma That He may redeem ue from all evil, and protect ue from audden death.

Band 8 — Vil hinderlist (*Arnolt Schlick*)

Vil hinderliet letz leben lat Venue ain Spial der Fürwitz will gehan eein lauff aral kumb Ich dreuf deee mencher klegt und trăglich tragt eua felechem wahn wer hals gethan main nlemend eöll eeln Tück varalen. Ich hall noch hert zu dieeer lert erg wil Ich nit mir erger Pflicht rechen en dir glaubl alcher mir aul aolcha trag Ich wehrlich mag gut Antwort han wee Ich nil kan erhallen lee Ich wellergen.

Much counting and echeming to exercise thie la the *game* of Venus preccclouenees will go ita course Now I find out lhat e good many persons will complain and ask ouraelluna every day out of falsa notions, whe la the guilty ona? And nobody would undarstand lhat such e person la echaming I use all my atrangth to go along on lhat kind of journey, I will not conaidar it my wicked job le take wicked revenge, believe me for sure If aomebody ehould demand somathing like lhat from me, I would heve a good enswar ready, what I can't gel, I leave wall nigh alone.

Notes and English translations by FRANZI ASCHER

THE ARTIST

HUGUES CUENOD *acclaimed as one of the world's most versatile vocal artists, says that his musical career really began when Nadia Boulanger, realizing that his vocal quality and musical style were ideally suited to the demands of early music, asked him to sing the Bach cantatas for her lectures. Inspired by Madame Boulanger, Hugues Cuenod has made an intensive study of the two distinct fields of early music and modern music, and he is on equally good terms with the religious mysticism of Heinrich Schutz and the Contemporary buffoonery of Jean Francaix. Mr. Cuenod explains his artistic goal in these words: "Though I earn my living by music I am not a professional who thinks primarily of business. I prefer the epicurean way, to choose what is most interesting and musically rewarding."*

HIS MASTER'S VOICE
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Theme From
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THEME FROM LOVE STORY ● MAKE IT EASY ON YOURSELF
SNOWBIRD ● EL CONDOR PASA ● CLOSE TO YOU
THEME FROM BORSALINO
THINGS OF LIFE ● THE SONG OF MY LIFE
WAND'RIN' STAR
THE LONG AND WINDING ROAD
BRIDGE OVER TROUBLED WATER
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Paramount Records

Theme From Love Story

Who but the most romantic arranger-conductor of our time could best interpret the poetic Francis Lai theme of the new Paramount film, "LOVE STORY"—who indeed but Franck Pourcel!

Mr. Pourcel's ardent pursuit of beauty and perfection in his orchestrations of contemporary music have established him as king-of-the-hill among modern conductors. The Pourcel baton continues to defy the passing of fashions in music, and, though his recordings have sold well over 25,000,000 copies around the world, his musical interpretations are as "tomorrow" as a space station.

LOVE STORY, the title song from the film based upon the sensational best seller by Erich Segal and starring Ali McGraw of *Goodbye, Columbus* fame, sets the mood for the entire album, a collection of musical jewels of the 70's.

Also from the new films, the magic of Franck Pourcel explores WAND'RIN' STAR from *Paint Your Wagon* in a unique and dramatic arrangement featuring ten cellos (or celli, if you prefer) and a strong rhythm section. This is the melody which Lee Marvin made England's Number One Hit.

BORSALINO, from the bizarre Paramount film about French gangsters in the Thirties, gets Franck's light-hearted interpretation. From one of the most remarkable films of our day, France's 1970 Cannes Film Festival entry *The Things of Life*, starring Romy Schneider and Michel Piccoli, the Pourcel organization has distilled the deeply moving beauty of the song. THE THINGS OF LIFE.

From the pens of Burt Bacharach and Hal David—by far today's most successful songwriters—come two of the brightest hits of the year: CLOSE TO YOU, made famous by The Carpenters, and the soulful new Dionne Warwick smash, MAKE IT EASY ON YOURSELF.

EL CONDOR PASA, Simon & Garfunkel's latest hit (adapted by Paul Simon from an old Peruvian folk song) is placed on the Pourcel pedestal and melodiously modeled; and the Simon & Garfunkel giant, BRIDGE OVER TROUBLED WATERS, is accorded a deservedly important rendition.

The Anne Murray hit, SNOWBIRD, and Petula Clark's newest hit in France, THE SONG OF MY LIFE, join THE LONG AND WINDING ROAD, the new Lennon/McCartney success, in this sparkling album.

This "LOVE STORY" L/P, incidentally, follows another distinguished Franck Pourcel album recently released in America, "Franck Pourcel plays MIDNIGHT COWBOY."

—Richard Knott

SIDE ONE		SIDE TWO	
Theme from Love Story	2:45	Bridge Over Troubled Water	3:19
Wand'rin' Star	2:55	Snowbird	2:20
The Long and Winding Road	2:34	The Things Of Life	2:40
(They Long To Be) Close To You	3:03	The Song Of My Life	3:10
El Condor Pasa	3:15	Theme From Borsalino	2:58
Make It Easy On Yourself	3:04		

Produced by Ettore Stratta
and Robert Colby
Art Direction by Ruby Mazur

Franck Pourcel

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by Anna Sewell



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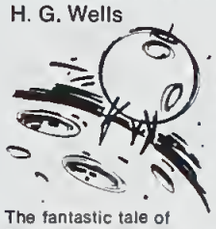
Dr. Griffin, a famous scientist and chemist, discovers the secret of being invisible by isolating the transparent property that makes up blood and tissue. Dr. Griffin, "the invisible man", becomes mad, and can only use his power destructively.

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黄金時代のスイート・バンド名演集



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40年代ジャズの貴重な遺産であるスイート・バンドのみ集大成した本アルバムにこそVディスクのすばらしさが溢れている!!

解説：瀬川昌久

スイート・バンド、何と素敵な名前だろう。ビッグ・バンド、ダンス・バンドの黄金時代の1930年~1940年代には、アメリカのジャズ専門誌ダウン・ビートのバンド人気投票は、スイング・バンド部門とスイート・バンド部門の二つに分れていた。その頃は、スイート・ジャズという言葉も使われて、スイート・バンドの演奏する音楽も、決してジャズとは無縁でないことが、広く認識されていた。事実、トミー・ドーシー、グレン・ミラーなどの楽団は、スイングとスイートの両部門でいつも上位にあった。最近ジャズ・ファンやミュージシャンの間で、ガイ・ロンバードやサミー・ケイのバンドの甘美なサウンドを愛好し、研究し、演奏しようとする風潮が盛んになってきた折、1940年代音楽の宝庫ともいうべきV-DISCシリーズが、スイート・バンドだけの特集アルバムを出すことになったのは、近来の大ヒット企画といえるだろう。

スイート・バンドの特色は、まず何よりも原曲のもつ旋律の良さを、最大限に甘く美しく表現することであり、そのためには、合奏やソロにおける極めて高水準の演奏技術と編曲技術が要求される。場合によっては、ジャズ的なアドリブよりも、旋律をストレートにしかも音楽的な美しさをこめてプレイすることの方が遥かにむずかしい。だから、このアルバムに登場する14の名スイート・バンドはいずれも個性的で特色のある編曲スタイルとサウンド、一流プレイヤーを揃えている。

アルバムはまずピアニストのフランキー・カールの楽団で始まる。フランキー・カールは、アメリカでは、エディ・デューチンやカルメン・キャバレロよりもむしろ高い人気を持っているピアニストだが、残念ながら日本に来たことがないので余り知られていない。お聞きの通り、キビキビしたスインギーなタッチで、サックスやブラスと交叉しながらの小気味良いムードを盛り上げる。〈スイート・スー〉のこのような唄も珍しくて楽しい。

次は御存し、トミー・ドーシー楽団だが、ここでは、御自慢のボーカル・グループ、パイド・パイパースの系統をつぐセンチメンタリスソのコーラスを全面にフィーチュアする。このような女性1人と男性4人のコーラスの甘く分厚くリズミックなハーモニーは、40年代を代表するものだ。

続いて、イギリス出身のバンド・リーダー、レイ・ノーブルがアメリカで組織したバンドで、曲は、ラフマニノフのピアノ協奏曲からアダプトしてヒットした流行歌　絃の入った典型的ホテル・スタイルである。

ハル・マッキンタイヤーといえば、ジャズでも有名なアルト吹きで、グレン・ミラー楽団の創立時に参加して、功のあった人。ミラーの応援で独立し、極めて音楽的なアレンジが高く評価された。さすがにサックスの合奏が非常に美しく、女性歌手グロリア・ヴァンのボーカルも本格的な味がある。

（裏面につづく）

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Sammy Kaye
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TOMMY DORSEY & HIS ORCH.: The Sentimentalists (vo) Side A-2

RAY NOBLE & HIS ORCH.: Roy Lanson (vo) Side A-3

HAL McINTYRE & HIS ORCH.: Gloria Van (vo) Side A-4

KAY KYSER & HIS ORCH.: Side A-5

RUSS MORGAN & HIS ORCH.: Side A-6

JIMMY DORSEY & HIS ORCH.: Kitty Kallen & Bob Eberly (vo) Side A-7

SAMMY KAYE & HIS ORCH.: Three Kaydets (vo) Side B-1

SKINNAY ENNIS & HIS ORCH.: Skinnay Ennis (vo) Side B-2

CHARLIE SPIVAK & HIS ORCH.: Gary Stevens (vo) Side B-3

TONY PASTOR & HIS ORCH.: Tony Pastor & Clooney Sisters (vo) Side B-4

FREDDY MARTIN & HIS ORCH.: Unknown Chorus Side B-5

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CLAUDE THORNHILL & HIS ORCH.: Side B-7

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ケイ・カイザー楽団の「シャイン・オン・ハーベスト・ムーン」は，昭和初期川畑文子の歌った「月あかり」以来のおなじみの古い曲だ。カイザー楽団は，ショー・バンドとして長い歴史を持ち，ミュージカル・クイズの番組をラジオやTVで演じて人気を得た。このようなスイング調の曲も上手かった。

ラス・モーガン・マナーで有名なラス・モーガン楽団は，スイート・バンドの中でも特色あるサウンドを誇り，トロンボンのトリッキーなエンディングで有名だった。ラテン名曲の〈グリーン・アイズ〉をサックス合奏とトロンボーン・ソロとで甘美に演奏する。

トミーの兄のジミー・ドーシーは，アルトとクラリネットの名奏者として鳴らし，スイングにも優れたバンドを長く率いた。〈スター・アイズ〉は，このバンドの男性歌手ギッグ・エバリーと女性歌手ヘレン・オコンネルの2人のスタイルの異る唄をフィーチュアした人気シリーズの一つで，ここではヘレンの代りにキティ・カレンが歌う

B面は，スイート・バンドの雄サミー・ケイの〈ベイビー・フェイス〉で始まる。歯切れの良いリズミックな演奏の中に，当バンド独特のアンサンブルとボーカル・コーラス（キーディッズ）が楽しめる

次のスキニー・エニスの〈天使とデイト〉は，大変に珍しく貴重な演奏である。エニスは，ハル・ケンプ楽団の専属歌手の時に，この曲を歌って大ヒットし，以降ハル・ケンプ楽団は，スイート・ジャズのナンバー・ワンとうたわれ，この曲の演奏スタイルであるブラスのスタッカートと，クラリネット合奏の三連音パッセージとは，後のシャンペン・ミュージックの特色的サウンドにまで発展した。エニスは1938年に独立してバンドを結成したが，その時のピアニスト兼アレンジャーだったのが何と稀代の天才ギル・エヴァンスであった。この演奏も，ハル・ケンプ時代の編曲を前半踏襲するか，後半は，ギルがクロード・ソーンヒルに持ち込んだ進歩的サウンドの片鱗がうかがえるような気がする。

チャーリー・スピヴァクもグレン・ミラー楽団のトランペット奏者として名を上げたが，その前ジャズ・グループにもしばしば参加した名手。彼のトランペットのプレイはスイーテスト・トランペットとうたわれた位卓越し，ジャズのフィーリングを秘めながら彼程甘美なトーンを出す人は他にいないだろう。今人気のあるニニ・ロッサやショルジュ・ジューバンのプレイなどは比較にはならない。

トニー・パスターは，アーティ・ショー楽団のテナー兼トーカリストで有名となり，独立して，長く質の良いバンドを持った。パスターの独特の風格ある唄，ローズマリー・クルーニーを含むクルーニー・シスターズのコーラスが人気を博した

フレディ・マーチン楽団といえば，弦を活用したテナー・トロンボーンサックス合奏と，シャック・フィナのピアノ協奏曲で有名だが，このバンドほど品の良いホテル・スタイルの演奏に優れたものは他に見当らない。いよいよスイート・バンドの本名，カイ・ロンバードの登場。しかも大ヒットした当り曲を5曲もつなげて，曲名のイントロダクションを付けた素晴しい演奏である。Sweetest Music This Side of Heaven と称された如く，すすり泣くようなサックス群のオーバー・ヴィブラート，ピアノの軽快なタッチ，ブラスの甘く柔い合奏，すべてが，本当にこの世で考えられる最も甘美なサウンドとなって，きく者をしびれさせる

最後は，クロード・ソーンヒル楽団のアディオス，グレン・ミラー楽団でも有名なラテン曲を，ソーンヒルらしいサトルなテクスチャーで綴る。商業レコードになく，V-DISCのみしかきけない貴重な演奏である

ジャズ・ファンの皆さん，スイート・バンドをたまにきくのも快いと思いませんか。

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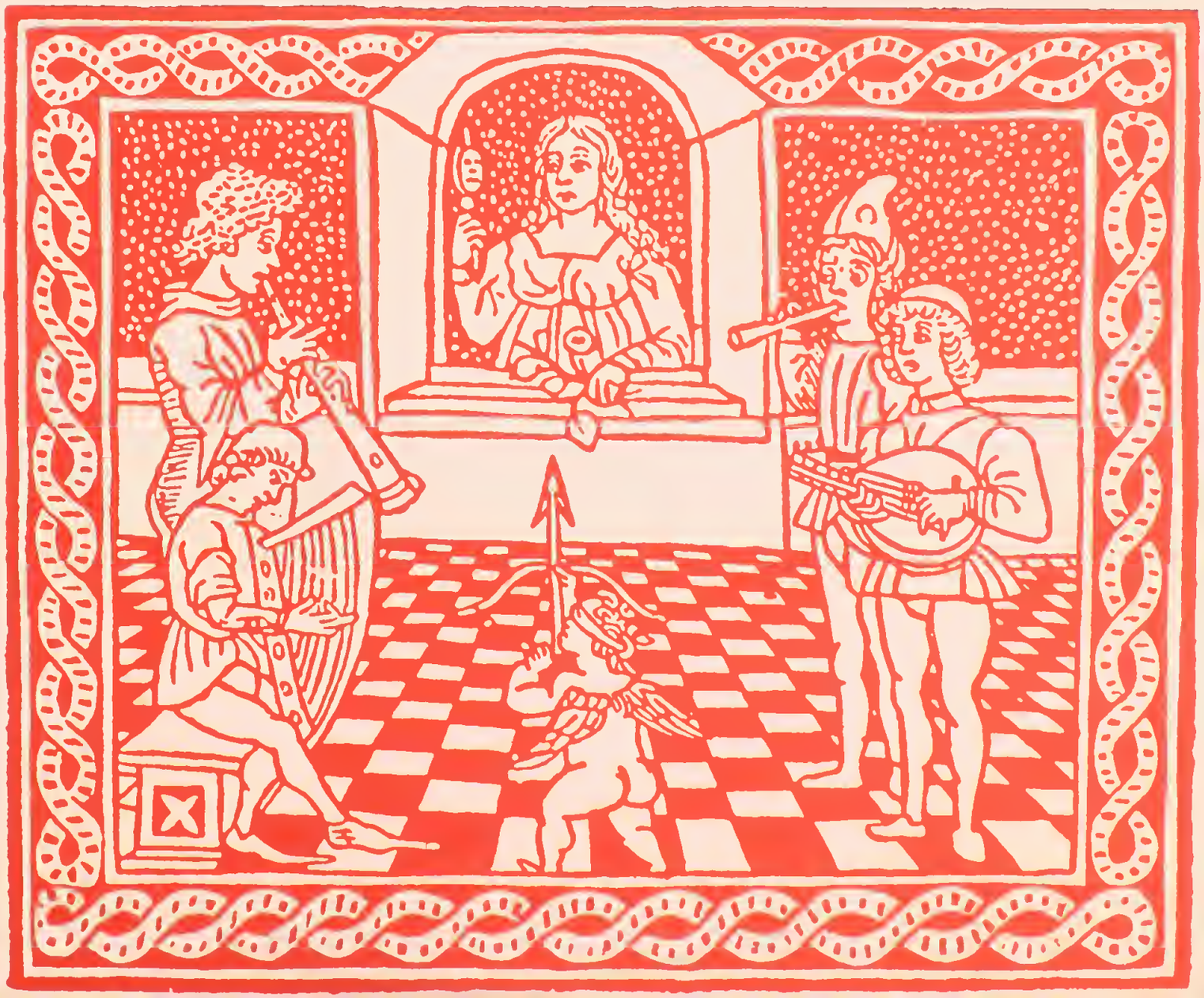
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Charles Bressler, tenor
Arthur Squires, tenor
Brayton Lewis, bass
Paul Maynard, harpsichord

(Recorded in 1954.)

Side 1

TAN TA RA CRIES MARS (1:54)
Thomas Weelkes—Anonymous

SWEET, IF YOU LIKE AND LOVE ME STILL (2:25)
Robert Jones—Francis Davison
(Soloist: Russell Oberlin)

FLORA GAVE ME FAIREST FLOWERS (2:37)
John Wilbye—Anonymous

COME, MY CELIA (2:47)
Alfonso Ferrabosco—Ben Jonson
(Soloist: Charles Bressler)

SWEET KATE OF LATE (2:02)
Robert Jones—Anonymous

THOUGH YOUR STRANGENESS (3:42)
Robert Jones—Thomas Campian

I SAW MY LADY WEEPING (3:05)
Thomas Morley—Anonymous
(Soloist: Charles Bressler)

SWEET HONEY-SUCKING BEES (4:32)
John Wilbye—Anonymous

Side 2

UP THEN MELPOMENE (2:55)
George Kirbye—Edmund Spenser

IN DARKNESS LET ME DWELL (3.49)
John Dowland—Anonymous
(Soloist: Russell Oberlin)

WHAT IS OUR LIFE (4:12)
Orlando Gibbons—Sir Walter Raleigh

SO, SO, LEAVE OFF THIS LAST LAMENTING KISS (3:13)
Alfonso Ferrabosco—John Donne
(Soloist: Ruth Daigon)

UPON A BANK WITH ROSES (2:47)
John Ward—Michael Drayton

WHEN DAVID HEARD THAT ABSALOM WAS SLAIN (6:14)
Thomas Tomkins—Samuel II, Chapter 18

"The New York Pro Musica Antiqua performs with precision and intricacy as finely balanced as a fine jeweled watch. Their discipline is faultless in this collection of fourteen Elizabethan songs."

—The American Record Guide

When one considers the English school of madrigals and lute songs, it is hard to say which is the more extraordinary, the number of good composers and their fertility, or the brevity of the period within which they flourished. Dr. Fellowes' collection *English Madrigal Verse* includes the work of forty-five composers, and the printing of the verses which they set, the majority of which are quite short, requires some six hundred pages of close type. Yet, between the first published music of this kind, *The Psalms* and Sonnets of William Byrd in 1588, and the last, the *Madrigals* and Airs of Walter Porter, lie no more than forty-two years; and, moreover, there is very little written after 1615—magnificent as it is, Tomkins' anthem on the death of Absalom (side 2, band 6) must already have sounded a bit old-fashioned to the ears of his contemporaries.

Most of the material set is secular, and, indeed, the school begins just as the great period of English church music, which had exerted considerable influence on the Continent, was coming to an end.

There are two extreme schools of thought which disapprove of setting verses with real poetic merit to music. There are lovers of poetry who hold that not only can nothing be added to a good poem by music, but also something must be lost, that music, by distorting the rhythms and tempos of the spoken word, is bound to ruin it. There are lovers of singing, on the other hand (few of them, I suspect, are actually composers), who hold that all a composer requires is so-and-so-many syllables of such-and-such a quality, that their verbal meaning is irrelevant and that good poetry is too intractable, too insubordinate, to be settable.

Both doctrines are more popular, perhaps, in English-speaking countries than in others. One reason for this may be that it is harder for a solo singer or a choir to make English words audible than those of other European languages. In a polysyllabic language, the listening ear may miss a syllable but still get the word; in a language like English, which abounds in monosyllables, a single syllable may be the key to the meaning of a whole sentence. Further, English is relatively poor in words ending in a vowel. If a word ending in a consonant is being sung on a sustained note, it is difficult to complete it audibly without doing violence to the music. Take the word *dark*, for instance. A singer who cares most about his vocal effects will be tempted to sing *da . . .*; if he thinks about enunciation, he is apt to finish with an explosive little accent which is musically not there and sing *da . . . rkè*.

The fact remains, however, that, despite all such difficulties, during the period represented by this record, good composers deliberately chose good poems to set, and good poets were glad to write verses for them. Shakespeare did not write "Come Away, Come Away, Death" or "Full Fathom Five" to be recited, nor did Dowland think of "I Saw My Lady Weeping" (side I, band 7) as merely a series of vaguely sad syllables.

Of course, not all good poetry is settable. No composer in his senses, for instance, if he were writing an opera on "Troilus and Cressida," would attempt to set such a complicated succession of metaphors and images as the following:

". . . Keep, then, the path;
For emulation hath a thousand sons
That one by one pursue: if you give way,
Or hedge aside from the direct forthright,
Like to an enter'd tide they all rush by
And leave you hindmost;
Or, like a gallant horse fall'n in first rank,
Lie there for pavement to the abject rear,
O'errun and trampled on. . . ."

Even if the words could be heard, the strain of attending to their meaning and listening to the music at the same time would be too much. Generally speaking, since music is essentially immediate and dynamic, those elements in language, like metaphor, which require reflection in order to grasp them, are dangerous. The limit of what is settable is probably reached in a poem attributed to Raleigh and set by Gibbons, "What Is Our Life" (side 2, band 3), the whole of which is an elaboration of a single metaphor.

Again, if not all good poetry is settable, neither is all settable verse of first-rate poetic merit. No one would include in an anthology of great poetry, for example, such madrigal verses as "Flora Gave Me Fairest Flowers" (side 1, band 3) or "Sweet Honey-Sucking Bees" (side 1, band 8). Nevertheless, even such pieces are well worth study by any serious poet who is interested in writing words for music. Their conventional hellenistic paraphernalia may be a bit boring to read, but conventional properties can be very serviceable to a composer, precisely because, being conventional, they are instantaneously recognizable. A composer welcomes a poem which expresses either a single state of feeling or an obvious contrast of states and a diction centered round the dynamic elements of language, interjections, imperatives, verbs of motion, etc.

The couplet "For if one flaming dart come from her eye,/ Was never dart so sharp, ah, then you die," from "Sweet Honey-Sucking Bees," may not seem poetically very distinguished, but when one hears what Wilbye makes of it, one realizes how admirable for music is its structure.

Moreover, anyone who reads through the first half of Dr. Fellowes' collection, the half devoted to madrigals, will be struck by two things: firstly, by the surprising number of verses which are not just convenient and trifling musical vehicles, but beautiful in themselves; and, secondly, by the appearance of a kind of short poem which was quite new in English poetry at the time. "Tan Ta Ra Cries Mars" (side 1, band 1) is a good example. This would never have been written except to be used as a madrigal, yet the result is a poem at once beautiful and strange.

There is no other period of English vocal music, perhaps, in which both the lover of words and the lover of song are so equally satisfied.

—W. H. Auden

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odyssey

W. H. Auden, one of the world's foremost poets, has frequently been associated with major musical projects. In addition to creating the librettos for operas by Igor Stravinsky and Benjamin Britten, he has co-authored an English translation of Mozart's "The Magic Flute" and has written many essays on music and opera. The album is an outgrowth of Mr. Auden's participation, along with Noah Greenberg and Chester Kallman, in the compilation of *An Elizabethan Song Book*, published by Anchor Books, for which Mr. Auden provided introductory material.

The New York Pro Musica (formerly Pro Musica Antiqua) was founded by Noah Greenberg in 1952 and was the first professional American ensemble to devote itself exclusively to the performance of Medieval and Renaissance music. Under Mr. Greenberg's leadership, the group became a major musical institution. It has performed extensively throughout the United States, Europe and Latin America and has even toured Russia under the auspices of the United States State Department. After Mr. Greenberg's death in January, 1966, Dr. John R. White, a musicologist and harpsichordist, became musical director of the Pro Musica.

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thy celestial state
music of orlando gibbons
deller consort

VICTROLA
STEREO



Thy Celestial State—MUSIC OF ORLANDO GIBBONS **Stereo VICS-1551**

Directed by Alfred Deller

Deller Consort—Honor Shepperd, Suzanne Green, *Soprenos*/Alfred Deller, Merk Deller, *Counter*-fenors/John Buttrey, *Tenor*/Meurice Beven, *Baritone*

Jaye Consort of Viols—Francis Beines, Elizebeth Baines, *Dessus de viole*/Peter Vel, John Isaecs, *Teille de viole*/Jane Kyen, Dietrich Kessler, *Besse de viole*

Tenth child of Wiltiam and Mary Gibbons, born at Oxford in 1583, Orlando Gibbons is reputed to have been the finest organist of his day, as well as a composer. He joined the choir of King's College, Cambridge, at the age of 12 and was appointed organist of the Chapel Royal in 1605. In 1619 he added to this the position of chamber musician to the King (James I, at whose funeral rites he would later serve as conductor) and in 1623 that of organist at Westminster Abbey. As a composer he is noted for his "verse anthems" (anthems with alternating passages for solo voice and choir) and for vocal and instrumental works in the polyphonic idiom.

Verse anthems were usually accompanied by organ, but other instruments were often available, particularly at the Chapel Royal; thus many of Gibbons' include viols. *Great King of Gods* was written on the occasion of James I's visit to Scotland in 1617. *Behold, thou hast made my days* was written in 1618 for the dying Dean of Windsor, Dr. Maxie, who selected the words. *The secret sins* is ascribed to Gibbons in onty one of the various manuscripts in which it appears; the style of the setting recorded here has more in common with that of William Mundy, and it may well be his lost setting of these words. O *Lord, in thy wrath* is an anthem for six voices. *Prayer of Hezekiah* and *Song of Moses* are two of 16 tunes written by Gibbons for a collection entitled "Hymnes and Songs of the Church," published in 1623 by George Wither. Many of these are still used in English churches today. Gibbons' originat versions consist only of treble and bass parts.

As a composer of music for viols Gibbons was more prolific than most of his contemporaries. Three of these works are included in the present program. The *Royal Pavan* is for five viols, though the manuscript source (in the British Museum) has two parts missing; for this recording these parts were reconstructed by Francis Baines. *In nomine* comes from a set of three pieces by that name, a genre peculiar to English consort music. The six-part *Fantasy* is one of four found in manuscript at Christ Church, Oxford.

Gibbons' only book of madrigals, "The First Set of Madrigals and Motets of 5 Parts: Apt for Viols and Voyces," appeared in 1612. Three of the madrigals on this recording are performed a cappella, while the fourth, *What is our life?,* is given as a consort song with instrumentation by John Buttrey.

Side 1

Prayer of Hezekiah
O Lord of Hosts and God of Israel!
Thou who between the Cherubims dost dwell;
of all the world thou only art the King,
and heav'n and earth unto their form didst bring.

Behold, thou hast made my daye
Behold, thou hast made my days as it were a span long,
and mine age is even as nothing in respect of thee;
and verily, every man living is altogether vanity.
For man walketh in a vain shadow, and disquieteth himself in vain;
he heapeth up riches and cannot tell who shall gather them.
And now, Lord, what is my hope? Truly, my hope is even in Thee
Hear my prayer, O Lord, and let thine ears consider my calling:
Hold not thy peace at my tears, for I am a stranger with thee
and a sojourner, as all my fathers were.
O spare me a little, that I may recover my strength
before I go hence, and be no more seen

Royal Pavan

The eecret sins
The secret sins that hidden lie within my pensive heart
procures great heaps of bitter thoughts and fills my soul with smart;
and yet the more my soul doth seek some sweet relief to find,
the more doth sin with vain delights, alas, still keep me blind.
Thou see'st, O God, the strifes there are between my soul and sin;
thy grace doth work, but sin prevails and blinds my soul therein.
Wherefore, sweet Christ, thy grace increase, my faith augment withal,
and for thy tender mercy's sake, Lord, hear me when I call

O Lord, in thy wrath rebuke me not
O Lord, in thy wrath rebuke me not,
neither chasten me in thy displeasure.
Have mercy upon me, O Lord, for I am weak,
for my bones are vexed.
My soul is also sore troubled,
but Lord, how long wilt thou punish me?
O save me, for thy mercy's sake.

Great King of Gods
Great King of Gods, whose gracious hand hath led
our sacred sovereign head
unto the place where first our bliss was bred;
and send thine angels to his blessed side,
and bid them there abide,
to be at once his guardian and his guide
Dear be his life, all glorious be his days
and prosp'ring all his ways,
late add thy last crown to his peace and preise
And when he hath outlived the world's long date,
let thy last change translate
his living flesh to thy celestial stete.

Song of Moses
Now shall the praises of the Lord be sung,
for he a most renowned triumph won:
Both horse and man into the sea he flung,
and them together there hath overthrown.
The Lord is he, whose strength doth make me strong,
and he is my salvation and my song.
My God, for whom I will a house prepare,
my father's God, whose praise I will declare

Side 2

Ah! dear heart
(Poem attributed to John Donne, 1573-1631)
Ah! dear heart, why do you rise?
The light that shines comes from your eyes.
The day breaks not, it is my heart,
to think that you end I must part.
O stay, or else my joys will die
and perish in their infancy.

Dainty fine bird
Dainty tine bird that art encaged there,
ales, how like thine and my fortunes are!
Both prisoners be, and both singing, thus
strive to please her that hath imprisoned us.
Only thus we differ, thou and I:
Thou liv'st singing, but I sing and die

In nomine

The silver awan
The silver swan who living had no note,
when death approeched unlocked her silent throet;
leening her breast against the reedy shore
thus sung her first and last, end sung no more.
Farewell all joys, O death, come close mine eyes,
more geese than swens now live, more fools then wise.

Fantasy

What ia our life?
(Poem by Sir Walter Raleigh, 1552-1618)
What is our life? A pley of passion,
our mirth the music of division,
our mothers' wombs the tiring houses be
where we are dressed for this short comedy.
Heaven the judicious sherp spectator is
thet sits end marks still who doth act amiss
Our graves thet hide us from the searching sun
are like drawn curtains when the play is done.
Thus march we, playing, to our letest rest,
only we die in earnest, thet's no jest.

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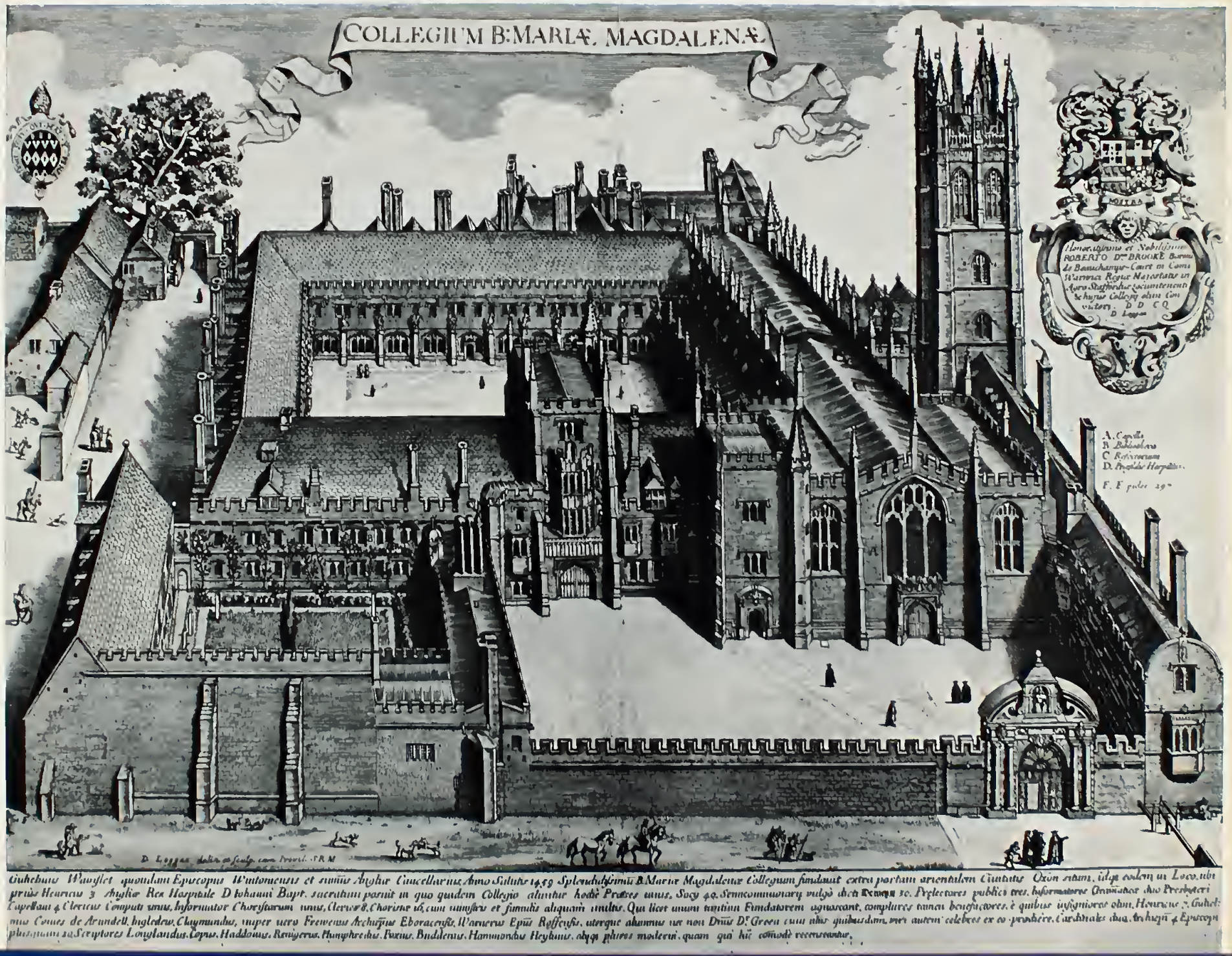
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THOMAS TOMKINS

Tudor Church Music



The Chapel Choir of Magdalen College, Oxford

directed by BERNARD ROSE

argo

THOMAS TOMKINS

ZRG 5249
stereo

SIDE ONE

Responses
Psalm XV
Te Deum and Benedictus (The First Service)
Full anthem: When David heard that Absalom was slain
Verse anthem: My shepherd is the living Lord

SIDE TWO

A Voluntary (*Organ* Bernard Rose)
Full anthem: Turn unto the Lord
Verse anthem: Hear my prayer, O Lord
Full anthem: Holy, holy, holy
Verse anthem: Above the stars
A Fancy: for two to play

THE CHAPEL CHOIR OF MAGDALEN COLLEGE, OXFORD

Treble Fraser Betts, Roger Mitty, Donald Stewart, David Osmond-Smith, John Pratley, Jonathan Palmer, Patrick Garvey, John Davison, Timothy Copestake, Peter True, Andrew Thorburn, Derek Press, Peter Davison, Keith Hunt, Adrian Brooke. *Alto* Donald Clift, Roger Job, Peter Loader. *Tenor* Richard Gamblin, Terence Penner, Joseph Polglase. *Bass* David Watson, Andrew Wigram, Robin Traves.

Christopher Gower *Organ*

directed by

Bernard Rose *Organist and Instructor in Music*

Recorded in the Chapel of Magdalen College, Oxford

THOMAS TOMKINS (1572-1656) was probably the most prolific composer of his time. As well as more than one hundred anthems and five settings of the canticles there are over twenty madrigals and ballets, thirty consort pieces and nearly seventy keyboard pieces. He was a pupil of Byrd, he lived and worked during three reigns and was organist of Worcester Cathedral and the Chapel Royal. The only works printed during his lifetime were a madrigal in *The Triumphs of Oriana* (1601), and his secular works the *Songs af* 3, 4, 5 *and* 6 *parts* (1622). After his death the important collection of his services and anthems, *Musica Deo Sacra* (1688), was published, probably under the supervision of his son, Nathaniel. Apart from the settings of the canticles which were published as *Tudor Church Music* VIII (Ramsbotham), the *Songs* in the *English Madrigal School* XVIII (Fellowes) and separate performing editions of various works, the most important recent publications are the complete keyboard works in *Musica Britannica* V (Tuttle), and a book on Tomkins by D. Stevens.

All the choral works on this record are included in *Musica Deo Sacra* except 'Turn unto the Lord' which is dedicated to Nathaniel Tomkins in the *Songs*. 'When David heard' appears in both collections and is dedicated to his friend Thomas Myriell who compiled the musical anthology *Tristitiae Remedium* (1616). 'Holy, holy, holy' is better known to the secular text 'See, see the shepherd's queen' in the *Songs*. 'A fancy: for two to play' is a rare example of a duet at this time. The verse anthem is essentially an English contribution to music, Byrd, Orlando Gibbons and Tomkins being the most important early composers in the form. Tomkins took the degree of Bachelor of Music at Magdalen in 1607.

BERNARD ROSE

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WHEN DAVID HEARD THAT ABSALOM WAS SLAIN

When David heard that Absalom was slain, he went up to his chamber over the gate, and wept. And thus he said, O my son Absalom, would God I had died for thee.

MY SHEPHERD IS THE LIVING LORD

My shepherd is the living Lord
Nothing therefore I need.
In pastures fair with waters calm
He sets me for to feed.

He did convert and glad my soul
And brought my mind in frame
To walk in paths of righteousness
For his most holy name.

Through all my life thy favour is
So frankly shewed to me,
That in thy house for evermore
My dwelling place shall be. AMEN.

Alto verse Roger Job *Tenor verse* Richard Gamblin

TURN UNTO THE LORD

Turn unto the Lord our God, for the Lord is gracious, his mercy is everlasting; and his truth endureth from generation to generation.

HEAR MY PRAYER, O LORD

Hear my prayer, O Lord, and with thine eyes consider my calling. Hold not thy peace at my tears, for I am a stranger with thee and a sojourner, as all my fathers were. O spare me a little, that I may recover my strength before I go hence and be no more seen.

Treble verse John Pratley *Bass Verse* David Watson

HOLY, HOLY, HOLY

Holy, holy, holy, Lord God of Sabaoth. Alleluia.
Heaven and earth are full of thy glory. Alleluia.
Glory be to thee, O Lord most high. Alleluia.

ABOVE THE STARS MY SAVIOUR DWELLS

Above the stars my Saviour dwells,
I love, I care for nothing else.
There, there he sits and fits a place
For the glorious heirs of grace.
Dear Saviour, raise my duller eine,
Let me but see thy beams divine.
Ravish my soul with wonder and desire,
Ere I enjoy, let me thy joys admire,
And wondering let me say
Come, Lord Jesus, come away.

Alto verse Roger Job

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MONTEVERDI

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under the direction of NADIA BOULANGER

O Mirtillo
Era l'anima mia
Damigella tutta bella
O,come vaghi
Sfogava con le stelle
Dolcissimo uscignolo
Interrotte speranze
A un giro sol de
bell'occhi lucenti
Quel sguardo sdegnosetto
Su su pastorelli vezzosi
Qui rise Tirsi

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A un giro sol de bell'occhi lucentl
Quel sguardo sdegnosetto
Su su pastorelli vezzosl
Qui rise Tirsl

Vocal and Instrumental Ensemble directed by

NADIA BOULANGER

Sopranos: Flore Wend, Donna Rumsey, Geneviève Massignon; *Mezzo-soprano:* Nancy Waugh; *Contralto:* Violette Journaux; *Tenors:* Hugues Cuénod, Paul Derenne; *Basses:* Doda Conrad, Bernard Cottret; *Violin:* Luben Jordanoff; *Viola solo:* Pierre Pasquier; *Viola:* Collete Lequien; *'Cello solo:* Maurice Gendron; *'Cellos:* Mme. Pasquier, Mme. Reculard, William Klenz, Jean Reculard; *Double-Bass:* Pierre Barthelemy; *Harp:* Pierre Jamet; *Harpsichord:* Nadia Boulanger

---

In the celebrated preface to his "Madrigals of War and Love" Monteverdi wrote: "But though I have carefully searched the works of earlier composers, I have not been able to find any examples of the passionate style—only of the calm and soft." At first sight the remark may seem to contain some element of exaggeration; although reading further on one understands what Monteverdi was searching after. On the other hand, those words may well give us the clue to Monteverdi's position as one of music's great revolutionaries and innovators. In 1925 Ernest Newman wrote: "We of today see Monteverdi as the great, restless genius who was for ever adventuring beyond the established confines of the music of his day." That Monteverdi was a far-seeing innovator has long since become almost a platitude of criticism, and much of the restlessness and forward-looking originality of his music arises from seeking after the "passionate style" which he himself expounded. The development of his musical style may best be summarized by saying that at first he was most concerned to give adequate expression to the single word, and as he grew older he became more and more absorbed by the contrasts between the emotions and by the discovery of a comprehensive symbolism for their exact musical delineation. As with all explorations and pathfindings the result was sometimes commonplace and naïve; but at its best it opened up new and marvellous paths for the art of music, and laid the foundations, especially in opera, for the expressive achievements of the succeeding ages.

Monteverdi was born at Cremona in 1567 and died in Venice in 1643. The dates are important as showing the period into which he was born and in which he grew to maturity. For it was an age already rife with experiment and innovation. Many of the innovations confidently ascribed to Monteverdi had been used and exploited by others, often before he himself actually came upon them. Experiment was in the air and only awaiting a composer of genius to give it its full and final impact on musical technique and aesthetics. The real significance of Monteverdi was that it was he who turned out to be that genius, and in his hands the new impulses came to their proper fruition.

Monteverdi has been called the last madrigalist and the first operatic composer. Both definitions are loose, but neither is without historical truth.* For present purposes the operas cannot detain us; but the madrigals are among the most beautiful, original and deeply-felt pieces for voices ever written.

The present-day vitality of Monteverdi's madrigals is due in great part to Nadia Boulanger whose brilliant and sensitive arrangements, or "realizations", have been an enduring delight of the musical world for years past. The selection here recorded reveals anew both the variety and scope of Monteverdi's style and the imaginative insight of Nadia Boulanger's work in bringing to life some of the loveliest music to come down to us from the past.

O Mirtillo (Madrigale a 5 vocl) is a complaint about unhappy love, notable for its extreme harmonic audacity—unprepared ninths—and consequent freedom of expression, both of which were severely attacked by the pedants of the composer's own age.

Era l'anima mia (Madrigale a 5 voci). Like the above this is from Monteverdi's Fiftb Book of Madrigals of 1605—also attacked for its bold suspensions, false relations, chromaticism and declamatory style.

Damigella tutta bella (Scherzo musicale a 3 voci) is a drinking song with orchestral *ritornello*, from the "Scherzi musicali" of 1607. Notable for subtlety of rhythm and accent.

O, come vaghi (Madrigale a 2 voci). This beautiful teoor duet is an eloquent declaration of love to which the dark colours give an added intensity.

Sfogava con le stelle (Madrigale a 5 voci). The style here makes much use of the new recitative developed by Monteverdi. This is a large-scale composition with expansive leanings towards the chamber cantata. The harmonic colouration and freedom of movement give the setting a passionate expressiveness and a remarkable originality.

Dolcissimo uscignolo (Canto amoroso a 5 voci, cantato a voce piena, alla francese). This address to the nightingale whose song is so much to be envied for the way it charms the loved one is from the "Madrigals of Love and War" (Eighth Book of Madrigals) and shows unmistakably the influence of Pierre Guédron and the Flemish madrigalists who became familiar to Monteverdi when he accompanied his patron Duke Vincenzo I of Mantua on a visit to Flanders in 1559—hence, here and elsewhere, the "*alla francese*". The characteristic feature is the answering of the solo voice by the choir in block barmooy. *Cf.* H. F. Redlich, *Claudio Monteverdi* (O.U.P.)

Interrotte speranze (Madrigale a 2 voci). Another tenor duet. The particular interest here lies perhaps in Nadia Boulanger's instrumentation with the judicious use of the harp as accompaniment to the long floating melody.

A un giro sol de bell'occhi lucenti (Madrigale a 5 voci). The subject of this five-part madrigal is one familiar to readers of English Elizabethan poetry—the reluctance of the loved one to favour the lover with her beauty and grace, so liberally bestowed on nature. Brilliant counterpoint and rhythmic animation give this piece a fleet-footed, capricious flavour.

Quel sguardo sdegnosetto (Scherzo musicale in stile recitativo). From the "Scherzi Musicale" of 1632, this movement for solo voice with its florid runs and staccato pipings seems to anticipate the later style of the Italian arietta.

Su su pastorelli vezzosi (Canto amoroso a 3 voci). This delicious little love song with its captivating repetitions of the "Su su" and its delicate grace is one of the two recently discovered terzets from the 1634 collection of A. Vincenti published in a reprint by D. de Paoli in 1945.

Qui rise Tirsi (Concertato. Madrigale a 5 voci). This large-scale madrigal on the subject of the lover returning to the abode of his dead love is one of Monteverdi's most powerful and moving inspirations. The technical virtuosity in the *concertante* style, with its dramatic contrasts, its subtle use of melodic and rhythmic motives, and its mingling of warm lyricism and passages of exuberant brilliance make this last work in the collection an obvious product of the highest musical genius.

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SIDE A

THE 3RD

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2. SUPER SOUL (DIRTY VERSION)
3. SUPER SOUL (INSTRUMENTAL VERSION)

(R. THOMAS, J. SMITH) PRODUCED BY RASHAD. RECORDED & MIXED BY RASHAD AT SUGAR SHACK, COLS. OH

SIDE B

151

1. OUT FOR BLOOD (DIRTY VERSION)
2. OUT FOR BLOOD (INSTRUMENTAL VERSION)

(D. HOGAN, D. JOHNSON, N. SNYDER, T. JONES) PRODUCED BY TONE HENNY. RECORDED & MIXED BY TONE HENNY AT BLOODSPORT STUDIOS, PGH. PA

BJ DIGBY AKA HOLMSKILLET

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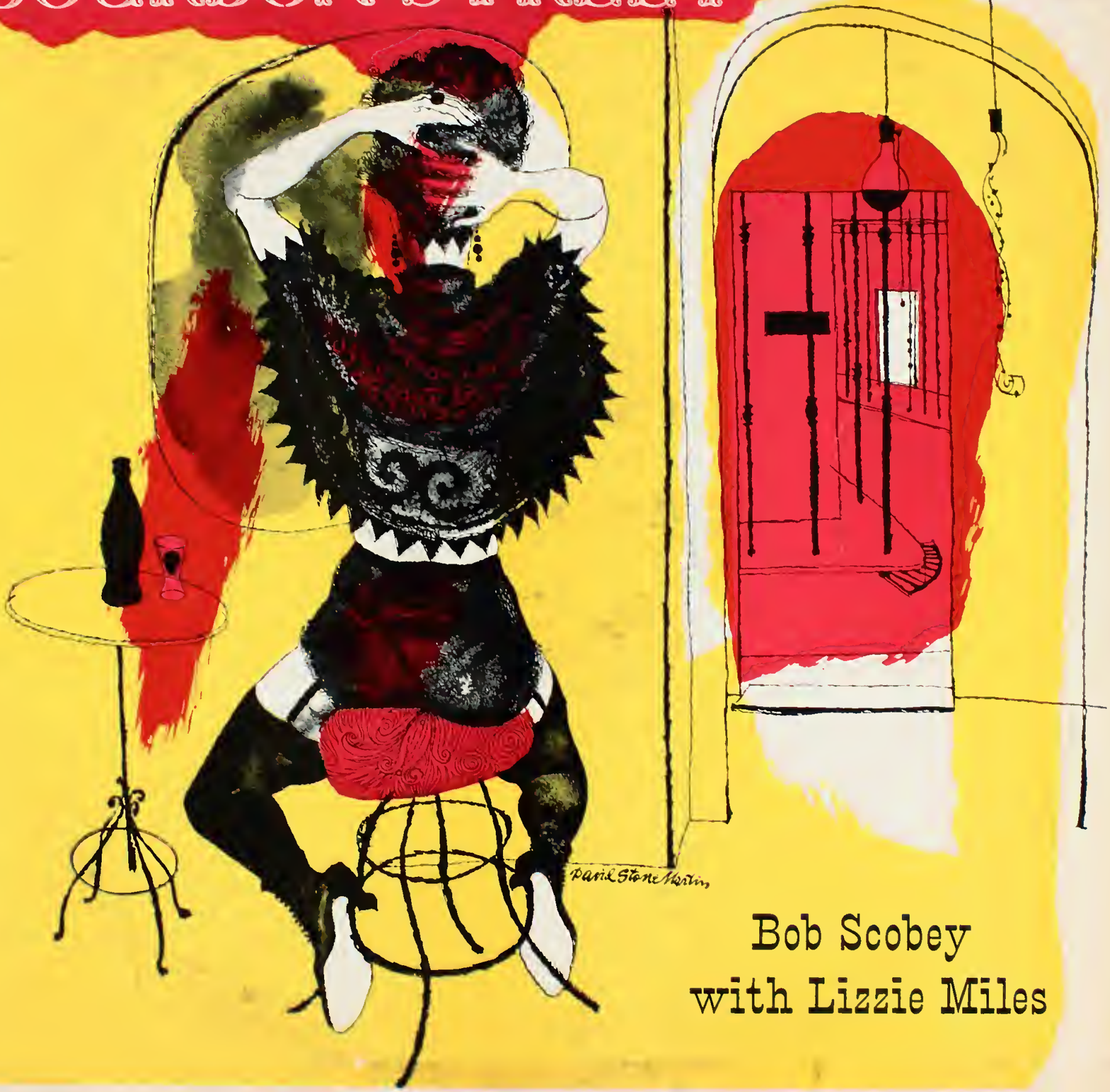
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BOURBON STREET

BOB SCOBEY AND LIZZY MILES

Music from Bourbon Street is another way of saying music from the heart of New Orleans' lusty French Quarter — in a word, New Orleans-flavored Dixieland music. (And the purists can argue whether such categorizing is too rigid.) In any case it happens to be one of life's smaller ironies that one of the foremost exponents of this music around today is Bob Scobey — who has never set foot on Bourbon Street; who hasn't, in fact, ever been near the city of New Orleans. The closest that Scobey has ever come to hitting the Delta country is the time he landed in Memphis at age 6. As this is written, Scobey says he has hopes of working soon in a New Orleans club; meanwhile, as Scobey phrases it, "I *feel* as though I've been to New Orleans. I've certainly been exposed to the New Orleans kind of music long enough, playing with Kid Ory and the other New Orleans men who wandered far afield."

Actually, the Scobey home base has long been the San Francisco area — he lives in Lafayette, Calif., not far from Oakland — and he was among those at least partly responsible for the resurgence of New Orleans-style jazz in San Francisco in the mid-1930s. However, as exemplified in this album, the Scobey unit eschews any attempt to imitate the old style. "We apply our own techniques," Scobey says. "It's the New Orleans mood, it's traditional jazz but with, you might say, the outlook of 1957." Musical labels of any sort are anathema to Scobey and as he suggested to listeners of his previous album on this imprint, "We don't want to escape our obvious association with Dixieland but we do want our efforts to be judged individually and not described as either 'good Dixie' or 'bad Dixie'. It's bad for everyone to think in terms of classifications. No matter what anyone else chooses to call it, music is only as good as it sounds to you."

Of the 12 selections, half contain vocals by the redoubtable Lizzie Miles, a blues shouter in the old tradition. Miss Miles goes back a few years — she'll be 62 next time around — and she sings with a soaringly positive vigor. ("Lizzie Miles makes Sophie Tucker sound like Shirley Temple," is Scobey's turn of descriptive phrase.) Another phrase to describe Lizzie Miles stems from a *Down Beat* critic who wrote of her "honest, ungimmicked artistry." On one of the tunes here, "Tiger Rag", the lyrics are Miss Miles' own — lyrics of any sort being a rarity on this venerable song. There's an interesting side to another vocal on the Miles list — Buddy Bolden's "Make Me a Pallet on the Floor". A pallet in this reference has nothing in common with a painter's craft; this pallet is a Southern rural colloquialism and means "bed". To make a pallet on the floor would be a non-affluent Southern farmer's way of demonstrating his hospitality to visiting relatives.

On four of the tunes — including "Jimtown Blues", "Deep Henderson", "Sweetheart of Mine" — the Scobey unit includes the following: Bob Scobey, trumpet; Ralph Sutton, piano; Clancy Hayes, guitar and banjo; Bob Short, bass and tuba; Fred Higuera, drums. On the remainder, the unit is augmented with Jack Buck, trombone, and Bill Napier, clarinet.

Bob Scobey himself is a native of Tucumcari, N.M. (in 1916) although he grew up in Stockton, Calif. and studied music in Berkeley — specializing at first in the classics. By 1938 he had developed a strong interest in traditional jazz and, with Lu Watters, organized the celebrated Yerba Buena Jazz Band, which remained for 12 years a swinging citadel of old style jazz in the San Francisco area.

The tunes are:

ON REVIVAL DAY (Vocal)

JIMTOWN BLUES

MAKE ME A PALLET ON THE FLOOR (Vocal)

WILD MAN BLUES

BABY, WON'T YOU PLEASE COME HOME (Vocal)

DEEP HENDERSON

AIN'T MISBEHAVIN' (I'm Saving My Love for You) (Vocal)

SQUEEZE ME

SWEETHEART OF MINE

WHEN YOU'RE SMILIN' (Vocal)

DOWN AND OUT BLUES

TIGER RAG

Cover design by David Stone Martin

Printed in U.S.A.

DARING & STAHL



SWEET MELODIES IN THE NIGHT

Side A

TAKE THIS HEART
(R. Batteau)

SHILOH
(M. Daring)

SWEET MELODIES IN THE NIGHT
(J. Stahl)

LAST MANSIONS
(M. Daring)

COUNTRY SOCIAL
(M. Daring)

Side B

THE BOATS THEY COME, THE BOATS THEY GO
(B. Staines)

MARBLEHEAD MORNING
(M. Daring)

GOLD DUST IN OUR EYES
(M. Daring)

THE MERMAID
(Traditional; arranged by M. Daring/J. Stahl)

RIVER
(B. Staines)

Produced by:
ROBIN BATTEAU and MASON DARING

Co-produced:
JEANIE STAHL, JEFF GILMAN,
DICK SANDHAUS and RICHARD GREENE

Associate producer:
DAVID WERLIN

Engineered by:
STEVE ZARETSKY, JEFF GILMAN
and JOEY CHICCARELLI

Recorded and mixed at:
MUSIC DESIGNERS, BOSTON, MA.
except for *Country Social*
which was recorded and mixed at
Northern Studios, Maynard, Ma.



Jeanie Stahl & Mason Daring



Paul Socolow



Robin Batteau



Bob Wiener

Acoustic Guitars:
MASON & JEANIE, JEFF SOUTHWORTH,
ROBIN BATTEAU

Electric Guitars:
MASON, BOBBY KEYES

Bass:
PAUL SOCOLOW, JACK BONE, JOHN TROY

Drums:
BOB WIENER

Spoons:
TIM JACKSON

Tumba and Conga:
SA DAVIS

Piano:
MASON, RATT PANDY, DOUG McCLARAN

Violin:
ROBIN BATTEAU, TOM STANBACK,
RICHARD GREEN

Pedal Steel:
J.W. HELFAND

Hammered Dulcimer:
DOROTHY CARTER

Banjo:
TED LEVIN

Lead Vocals:
JEANIE & MASON

Background Vocals:
ROBIN BATTEAU, BILL STAINES, RATT PANDY,
KATE WHELAN, JEFFREY SOUTHWORTH,
DEBBY SHEWARD

Violins on *Gold Dust in Our Eyes* arranged by:
RICHARD GREEN

Cover Photo:
ULRIKE WELSCH

Design:
ANN CHRISTENSEN

Insert:
R.T. FAUGHT

Back Cover Photography:
Mason & Jeanie, Robin Batteau — R.T. FAUGHT
Paul Socolow, Bob Wiener — FRED BURNHAM

Special thanks to everyone at WICKUS Island (past and present!), Bob & Rae Anne Donlin, family and friends

Robin Batteau appears courtesy of Columbia Records
John Troy appears courtesy of Capitol Records

HARBOR RECORDS

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25 Huntington Avenue, Boston, Massachusetts/(617) 266-0780

SWEET MELODIES IN THE NIGHT



TAKE THIS HEART
(Robin Batteau)

Take this heart, give it to a charity
Take this heart, give it to the poor
Take this heart and give it
to the Salvation Army
I don't think I need it anymore

Dear God, I'm writin' you these words
Cause I know you'll understand
Dear Lord, I'm sending you this letter
Cause I got to leave it in your hands

Take this heart, give it to a charity
Take this heart, give it to the poor
Take this heart and give it
to the Salvation Army
I don't think I need it anymore

My man, he said he had to leave
This time he said there was no doubt
I wore my heart upon my sleeve
Well, I guess I wore it out

Take this heart . . .

1977 April Music Robin Batteau Music ASCAP
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Acoustic Guitar: Mason
Electric Guitar: Bobby Keyes
Pedal Steel: J. W Helfand
Bass: Paul Socolow
Drums. Bob Wiener
Vocal: Jeanie
Vocal Harmonies: Mason,
Jon McAuliffe, Don Ferber

SHILOH
(Mason Daring)

I drifted away over rivers and over seas
I drifted away over you

I'm carried away by memories
of old melodies
Melodies and memories of you
Lost in the laughter
of every morning after
Lost in the memory of you

Shiloh I'm comin' home
I can hear your night wind moanin'
Shiloh I can't leave it alone
After all we've been through
Shiloh, I'm comin' home

I drifted away on the wings of changes
I drifted away over you
Changes in season,
but never changes in reasons
For driftin' right back home to you

Shiloh I'm comin' home
I can hear your night wind moanin'
Shiloh I can't leave it alone
After all we've been through
Shiloh, I'm comin' home

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Electric Guitar: Mason
Acoustic Guitar. Jeanie
Piano: Ratt Pandy
Bass: Paul Socolow
Drums: Bob Wiener
Vocal: Mason
Vocal Harmonies: Jeanie,
Robin Batteau, Ratt Pandy

SWEET MELODIES IN THE NIGHT
(Jeanie Stahl)

Coal black night
Street light shinin'
Like the moon, like your smile
Shine on fallen raindrops
Shinin' on the tears in my eyes

Rockin' with the rhythm
of a tender waltz
Lookin' back the memories linger on
Of lovers that have gone
Of heartaches and good times

You can hear the wind a whistlin'
Sweet melodies in the night
I can see your smile a smilin'
When I look into your eyes

The mornin' sun will find us near
Cradled in each other's arms
Two dreamy-eyed romantics
Playin' out the best of life

DARING & STAHL



You can hear the wind a whistlin'
Sweet melodies in the night
I can see your smile a smilin'
When I look into your eyes

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Acoustic Guitars: Jeanie, Mason,
Robin Batteau
Piano: Doug McClaran
Violin: Robin Batteau
Vocal. Jeanie
Vocal Harmony: Mason

SIDE ONE

LAST MANSIONS
(Mason Daring)

Deep in the heart of Virginia
In a Blue Ridge valley side
I spent a few years of freedom
Learning to hunt and to ride
Now the mansions are crumblin'
The first families are gone
Oh, how I long just once more
to awaken to the light,
A Virginian dawn

Strollin' home on a Sunday
Twirlin' their white parasols
The ladies would laugh while the
gentlemen gathered
To toast their health in the halls
Now the Sabbath is darkened
Health is no longer strong
Oh, how I long just once more
for the laughter,
The sounds of taverns in song

Oh, I remember the children
would sing
And dream of a life of their own
I just can't help wishin'
the price of that dream
Had not meant the loss of my home

Now the family's crumblin'
The last mansion is gone
Oh, how I long just once more
to awaken to the light,
A Virginian dawn

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Piano. Mason
Pedal Steel J. W Helfand
Acoustic 12-String: Mason
Bass. Paul Socolow
Drums. Bob Wiener
Vocal: Jeanie

COUNTRY SOCIAL
(Mason Daring)

Three more weeks 'til the country social
Ten-to-one says the weather is fine
Well, it's country pretty girls
in their Sunday curls
Sippin' on that Sunday wine

We'll be dancin' over the dewdrops
Dealin' under the sun
Singin' out over our suppers
There'll be enough for everyone

The whole fam-damly
loves to pick, tap, and croon
From Grandad on fiddle
to baby on spoons
We're raised on a farm
and we farm for a livin'
But you know we really live
for our tunes

We'll be dancin' over the dewdrops
Dealin' under the sun
Singin' out over our suppers
There'll be enough for everyone

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Acoustic Guitars: Mason,
Jeff Southworth
Violin: Tom Stanback
Banjo: Ted Levin
Spoons Tim Jackson
Bass. Jack Bone
Vocal. Mason
Vocal Harmonies: Jeff Southworth,
Debby Sheward

THE BOATS THEY COME AND THE BOATS THEY GO
(Bill Staines)

He used to sit on the cliffs
as the sun went down
Wavin' his arms
like some colorful clown
Callin' to the sea birds flyin' down
Over the deep blue sea

He sang, the boats they come
and the boats they go
Bright sails are flashin' for Mexico
I wonder if someday they'll ever know
As they sail on the deep blue sea

Some thought he was crazy
cause he said he could fly
He just leaned on life as it went on by
Like a sail on the wind,
oh, it carried him high
Over the deep blue sea

He sang, the boats they come
and the boats they go
Bright sails are flashin' for Mexico
I wonder if someday they'll ever know
As they sail on the deep blue sea

Now he's gone, his house torn down
His white beard's never seen around
Children still recall the sound of music
by the sea

They sing, the boats they come . . .

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Acoustic Guitar: Jeanie
Electric Guitar: Mason
Hammered Dulcimer: Dorothy Carter
Bass: Paul Socolow
Tumba and Conga: Sa Davis
Drums: Bob Wiener
Vocal: Jeanie
Vocal Harmony: Kate Whelan

MARBLEHEAD MORNING
(Mason Daring)

It's a Marblehead morning colored
cobblestone grey
Comin' on strong,
a new New England day
The harbor's a forest of tall sailing trees
Getting ready to bloom on the mid-
morning breeze

Farewell, my good Jonell
How I wish I could stay
Goodbye, first love of mine
Look for my sail on the first day of May

My ancestors sailed on a day
such as this
Widow walks curtained with
soft-weeping mist
Up on the common a church chime
would ring
While down at the landing a maiden
would sing

Fair is my captain, I love to tell him so
Haul away, heave away, he's going to
sail away
Good times are passin' by with the
high tide
Haul away, heave away, he's going to
leave today

In two hundred years of going to sea
Marblehead men leave their families
to keep
A close watch upon the fine line
between
The blue of the sky and the green of
the sea

Farewell, good Jonell
How I wish I could stay
Goodbye, first love of mine
Look for my sail on the first day of May

Fair is my captain, I love to tell him so
Haul away, heave away, he's going to
sail away
Good times are passin' by with the
high tide
Haul away, heave away, he's going
to leave today

It's a Marblehead morning colored
cobblestone grey
As long as I'm gone I'll remember today

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Acoustic Guitars: Mason, Jeanie
Violin: Robin Batteau
Vocals: Mason, Jeanie
Orchestra Bells: Richard Greene

GOLD DUST IN OUR EYES
(Mason Daring)

In 1849 the fever broke in Sutter's Mill
We left behind our lives to find a fortune
in the hills
In the blacklands of Dakota, California
fields of green
Even in this Klondike white,
gold is all we see

From Dawson down to Scagway we
untapped the motherlode
Overnight by lanternlight we built
these homes and roads
It was warm in California, but these
Klondike nights grow cold
We were young in California but now
our dreams grow old

Bastard sons and outlaws,
dreamers on the run
And aging fools and mail order brides
Cut off from the homeland,
banished by the sun,
Blinded by the glitter of the gold dust in
our eyes

I've seen kingdoms where an ounce of
gold could buy a silver throne
But, here, a quart of whiskey costs you
all the gold you own
Gold is a lover torn by jealousy and
pride,
The more she gives the more she gets,
the less you're satified

Bastard sons and outlaws,
dreamers on the run
Aging fools and mail order brides
Cut off from the homeland,
banished by the sun,
Blinded by the glitter of the gold dust in
our eyes

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Acoustic 12-String: Mason
Drums: Bob Wiener
Boss: John Troy
Violins: Richard Greene
Piano and Harpsichord: Rott Pandy
Vocals: Mason, Jeanie

THE MERMAID
(Trad , Arr. Stahl/Daring)

One night as I lay on my bed
As I lay fast asleep
The thought of my true love came
running to my head
And poor sailors that sail on the deep

One day, one day, as we set sail
Far out of sight of land
It's there we spied a mermaid a sittin'
on a rock
With a comb and a spyglass in her
hand

The song she sang she sang so sweet
No answer at all could we make
'Til at length our gallant ship, me boys,
she took a roundabout
Which caused our poor hearts to ache

Well, up stepped the captain of our
gallant ship
And a well speakin' man was he
He says, "I have a wife, me boys,
in fair Bristol town
This night and a widow she will be"

Last night, last night, as the moon
shone bright
My mother had two sons
This night when she looks upon
the sea, salt sea
She'll find only one of us alive

Call the boats, call the boats,
me fair Plymouth boys
Can you hear the trumpet sound
For the want of a longboat in the ocean
we were lost
Most of our merry men were drowned

One night as I lay on my bed
As I lay fast asleep

RB MD JS Stahl/Daring



The thought of my true love came
running to my head
And poor sailors that sail on the deep

Electric Guitar: Mason
Acoustic Guitar Jeanie
Violin: Robin Batteau
Boss Paul Socolow
Drums: Bob Wiener
Vocal: Jeanie

RIVER
(Bill Staines)

I was born in the path of the
winter wind
Raised where the mountains are old
Their springtime waters came
dancin' down
I remember the tales they told

The whistlin' ways of my younger days
Too quickly have faded on high
But the golden memories linger on
Like the light in a fading sky

River, take me along
In your sunshine, sing me a song
Ever moving and winding and free
You rollin' old river,
you changin' old river,
Let's you and me river
run down to the sea

I've heard all the songs that the
children sang
I've listened to love's melodies
I felt my own music within me rise
Like the wind in the autumn trees

Here's to the rainbow that's followed
me here
Here's to the friends that I know
Here's to the song that's within me now
I will sing it where're I go

River, take me along
In your sunshine, sing me a song
Ever moving and winding and free
You rollin' old river,
you changin' old river,
Let's you and me river
run down to the sea

And when the flowers are bloomin' still
When the grasses are green
Our rollin' waters will round the bend
Flow into the open sea

River, take me along . . .

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Acoustic Guitars: Jeanie, Mason
Violin Robin Bateau
Hammered Dulcimer Dorothy Carter
Boss: Poul Socolow
Vocal: Jeanie
Vocal Harmonies: Mason, Bill Staines,
Robin Batteau

More Thanks Andy Prott, Brooks Arthur
Bud Proger Dick Sandhaus, Kathy Nolen
Vicky Gordon, Fred Berk, The people at EEI FM
Woller Lenk Carl and John Bellonte Aydelott
Associates Dave Werlin Pretty Polly Productions
everybody on the back cover, and above all Robin

Mastered by Bob Ludwig at Masterdisc HR 1501 1

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SIDE TWO

NEW EXTENDED DANCE MIX

PD-13568

DARYL HALL + JOHN OATES

MANEATER

B/W FAMILY MAN







Produced By
DARYL HALL + JOHN OATES
Co-Produced by Neil Kernon

FAMILY MAN MIXED BY NEIL KERNON
MANEATER MIXED BY HUGH PADGHAM

FROM THE H_2O LP AFLI-4383

Management and Direction: Tommy Mottola, Champion Entertainment Organization, Inc.

RCA

STEREO

LPS 1515

CHESS RECORDS

PIGMEAT MARKHAM

Mr. Vaudeville



$10.00

CHESS
Mono LP-1515
Stereo LPS-1515

PIGMEAT MARKHAM

•

"MR. VAUDEVILLE"

AND NOW, ladies and gentlemen, we proudly present . . . *Pigmeat Markham!*

Alas, how many years have eclipsed in the destiny of one of the original comedians. It's better not to count 'em, but to evaluate and appreciate the fact that "Pig", along with his other contemporaries, ole Moms Mabley and Dusty Fletcher, has finally arrived. Or should I say . . . have been getting their due—the recognition they deserve, financially and otherwise.

The Apollo, the Regal, the Howard, the Royal . . . you name it. He's been there, to the delight of millions of fans over these many years.

Personally (and I must admit *everything* I say is personal) I would call him the Cyrano de Bergerac of the entertainment industry as he has always had to "parry" against the five ancient enemies of man . . . dig? (Smile.) Notably the Negro comedian infiltrating into the mainstream of entertainment.

If he didn't speak a word, he would visually upset any individual with a sense of humor with his magnetic pantomime. Thank whomsoever, I have that sense. Life becomes more easier to tolerate when Pigmeat is on the scene. Relax and enjoy . . . *Mr. Pig.*

Ed Cook
WVON, Chicago

Off The Record

Side 1

		Time
1.	THE SUSPICIOUS HUSBAND	6:54
2.	THE THIRD DEGREE	5:55
3.	THE STRANGER	8:00

Side 2

		Time
1.	THE SHOTGUN	5:45
2.	THE IMAGINARY BARTENDER	9:55
3.	TWENTY-TWO	4:50

RECORDED: APOLLO THEATER, NEW YORK, NOVEMBER, 1966
ENGINEER: REICE HAMEL
EDITED BY: DOUG BRAND
PRODUCED BY: RALPH BASS
COVER PHOTO & DESIGN: DON S. BRONSTEIN



Chess LP-1505



Chess LP-1504



Chess LP-1500



Chess LP-1493

CHESS RECORDS, 320 EAST 21ST STREET, CHICAGO, ILLINOIS 60616



Hambone Kelly's Favorites

DOWN HOME

JAZZ BAND

DOWN HOME

Hambone Kelly's Favorites

JAZZ BAND

S.O.S. 1171

PROGRAM:

Side A

1. **DUSKY STEVEDORE** (J.C. Johnson - Andy Razaf) 3:46
2. **YOU'VE GOT TO SEE MAMA EV'RY NIGHT (Or You Can't See Mama At All)** (Billy Rose - Con Conrad) 3:21
3. **WEATHER BIRD RAG** (Joseph "King" Oliver - Louis Armstrong) 2:44
4. **DOWN IN JUNGLE TOWN** (Theodore Morse - Edward Madden) 4:07
5. **GOT DEM BLUES** (traditional) 3:45
6. **BROTHER LOWDOWN** (Turk Murphy) 3:01
7. **YOU CAN'T SHUSH KATIE** (The Gabbiest Girl In Town) (H. White - H. Creamer - H. Warren) 2:45
8. **WILLIE THE WEEPER** (G. Rymal - M. Bloom - W. Melrose) 2:49

26:18

Side B

1. **CONEY ISLAND WASHBOARD** (H. Durand - J. Adams - N. Nestor - C. Shugart) 3:09
2. **MY HEART** (Lillian Hardin) 2:35
3. **DADDY DO** (Fred Longshaw) 3:10
4. **IRISH BLACK BOTTOM** (Percy Venable - Louis Armstrong) 3:21
5. **AT A GEORGIA CAMP MEETING** (Kerry Mills) 3:10
6. **BIG BUTTER AND EGG MAN** (Percy Venable - Louis Armstrong) 2:38
7. **OF ALL THE WRONGS YOU'VE DONE TO ME** (L. Payton - C. Smith - E. Dowell) 3:50
8. **NEW ORLEANS STOMP** (Joseph "King" Oliver - Alphonse Picou) 2:36

24:29

Arrangements:

A-2, A-5, A-7, A-8, B-7, B-8 Lu Watters
A-6, B-1, B-3, B-5 Lu Watters, edited by Mike Bezin and Hal Smith
A-3 Charles Sonnanstine and Robin Wetterau.
A-4 Mike Bezin and Hal Smith
A-1, B-2, B-4, B-6 Down Home Jazz Band

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MUSICIANS:

Chris Tyle	cornet
Bob Schulz	cornet, vocals (A-4, B-1)
Tom Bartlett	trombone, vocals (A-4, B-1)
Larry Wright	clarinet
Ray Skjelbred	piano
Jack Meilahn	banjo
Mike Bezin	tuba
Hal Smith	drums, washboard (B-1), leader

CREDITS:

Recording Dates	November 13, 14 and 15, 1987
Recording Location	Bay Records, Alameda, Ca
Recording Engineer	Mike Cogan
Technical Production and Mixing	Mike Cogan and Hal Smith
Mastering	George Horn, Fantasy Studios, Berkeley, Ca
Production Supervisor	Mike Cogan, Bay Records, Berkeley, Ca
Photographs	Dave D'Arezzo (Down Home Jazz Band) Harry Mordecai (Hambone Kelly's, 1948), courtesy of the San Francisco Traditional Jazz Foundation
Front Cover Design and Art	Joe Busam, Cincinnati, Oh
Producer	Bob Erdos
Stomp Off Records	P.O. Box 342, York, Pa 17405
Down Home Jazz Band contact	Chris Tyle 27 N.E. 65th Portland, Or 97213 Tel (503) 233-2117

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Monte Drake, Bob Graf, Wayne Jones (source recordings)
Bill Carroll, Mike Cogan, Bob and Linda Schulz, Ray Skjelbred (on-location assistance)



WHERE'S THE ASHTRAY?

by Jim Goggin

The odds are that there will never be another jazz night club like Hambone Kelly's. With today's cost-effective approach to everything, it just would not "pencil out." For one thing, the place was really big. Even the parking lot was much larger than any jazz club I can recall. Maybe that's why Hambone's was torn down and became part of what is now a shopping center.

Although Hambone's was torn down, it is not forgotten. The old memory button was pushed by the excellent sides recorded by Hal Smith with a carefully selected group of musicians called the "Down Home Jazz Band."

I recall that upon entering Hambone's you were greeted by Pat Watters (Lu's wife) and nearby was a policeman. Being underage at the time, this made me apprehensive. But after becoming a "regular" by going there two to three times a week, my confidence level increased. Later I found the policeman was there only to prevent trouble, so I sweated for nothing.

Once past that duo, you walked into a large, tiered dining area and what was called the front bar with jazz tune titles printed in white letters on a red background behind the bar. That idea came from the Dawn Club days when the Yerba Buena Jazz Band had table mats with printed tune titles. Hanging in the bar was a print of a happy man with a black top hat, string tie and red jacket who was called Hambone Kelly. Actually it was "The Gay Philosopher," which at the time was a very popular painting by Major (gay had an entirely different meaning in the 40s).

At the other end of the room was a large bandstand, but Hambone's didn't end there. For one thing, there were living accommodations upstairs, which made one wonder what they originally were used for. There was a good-sized kitchen and the place many of us went during breaks – the back bar, which was where Willie the bartender held court. This was also where the musicians went between sets, that is, all except leader/trumpeter/chef Lu Watters who probably still holds the speed record for getting to the kitchen after a set. What special memories I have of talking about record collecting with Bob Helm, Turk Murphy, Harry Mordecai, Bob Scobey and Johnny Wittwer (or Burt Bales, depending on who was holding down piano). Speaking of Johnny Wittwer, he used to use bass tone clusters or "vamps" as Turk would describe it, so it was fun hearing Ray Skjelbred do this on the recording.

Gene Deitch, the cartoonist who helped make *The Record Changer* a very unique magazine, once did a cartoon showing "The Cat" reeling out of the Dawn Club with a happy, "gone" look on his face. You just *knew* it was brought on by the music rather than what they served at the Dawn Club or Hambone's.

Gene was, as they say, "right on" because that's how the Yerba Buena Jazz Band left you . . . happy. First of all, they had an infectious brass band sound that was really strong yet with attention to pacing (more on pacing later) and they never forgot that basically this special American music was for dancing. By placing the drums, banjo and piano ahead of the front line, it made for a delightful balance and they were consistently good, not just when there was a full house. Critics of two-beat jazz are prone to say it does not swing, but anyone who heard the YBJB in person would not make such a statement. If I was only allowed one word to describe their live performance, it would be . . . . WOW!

There are more memories, like the ashtray, I would like to share with you about Hambone Kelly's. Maybe Hal will allow me some space on his next LP.

When I attended the Down Home Jazz Band recording session with my first wife, Maria, we were both impressed with the spirit that was there and I am not talking about booze (also present). The DHJB was recording a number of tunes which were frequently played by the Yerba Buena Jazz Band at Hambone Kelly's, but which were not commercially recorded by the band during 1947-48.

With the high musical level of professionals involved in the session, one would expect good music. But they had two additional ingredients that my friend Turk Murphy liked to talk about: respect and pacing (he used this to describe tempo). There was respect for the manner in which the Yerba Buena Jazz Band approached jazz and for what the original composer had in mind. As for pacing, Hal Smith has the good musical taste not to succumb to the temptation to play too fast, but to still swing. Not always an easy task, but the DHJB did it.

Oh, yes – the ashtray. I kept listening for the sound of ashtrays emptying out of the bell of Dick Lammi's tuba. The ashtrays were put there by practical joker Turk Murphy between sets. Obviously, I did not hear that sound, but I did hear enough to make me say "More, More."

Jim Goggin

Jim Goggin is the president of the San Francisco Traditional Jazz Foundation and is author of **Turk Murphy-Just For the Record** and ***Bob Scobey: A Bibliography and Discography.***"

THE DOWN HOME JAZZ BAND STORY (Part 1)

The Down Home Jazz Band was formed in Newport Beach, California, late in 1971. The group was patterned on the 1946 edition of Lu Watters' Yerba Buena Jazz Band and it utilized the two-cornet instrumental lineup which Watters favored.

The DHJB started out as a weekend rehearsal band. 1971 was an anti-jazz year and a good number of Los Angeles and Orange County traditional jazz musicians were available for DHJB rehearsals due to the lack of traditional jazz jobs in Southern California at the time. The rehearsals were an opportunity for the musicians to keep chops in shape, to learn new material and to just have fun playing good music.

In 1972, the DHJB began playing *gratis* appearances at a number of Sunday afternoon jazz club meetings throughout Southern California. With various forms of rock-'n-roll being the dominant "music" in California's culture, it seemed sometimes that the only way to perform good jazz in public was to give it away.

It was nearly impossible to keep the same personnel together in the DHJB since paying jobs were infrequent. But many excellent musicians played in the band at various times during 1972. The South Frisco Jazz Band was on a temporary hiatus from steady work, so the DHJB was fortunate to be able to have leader Vince Saunders and sidemen Dan Comins, Mike Baird, Robbie Rhodes on occasion. Other notable traditionalists who performed with the DHJB included Bill Mitchell, Dan Barrett, Bryan Shaw, John Smith, Mike Fay and Ted des Plantes. Clarinetist Larry Wright, heard on this current recording, was frequently a member of the DHJB in its formative stages.

The band got through 1972 with "rehearsals" and free concerts outnumbering the paying jobs. It would be another year before the band really got underway, when exposure and jobs began to materialize. (to be continued).

Hal Smith

A High Fidelity Production Supervised by John Hammond

LAX-3074 M

Buck Meets Ruby

BUCK CLAYTON'S BAND
MEL POWELL SEPTET

Vanguard
JAZZ SHOWCASE

DOWN BEAT

featuring
the trumpets of
Buck Clayton
and
Ruby Braff



Charles White

BUCK MEETS RUBY

Mel Powell Septet with Buck Clayton

Buck Clayton, *trumpet*

Mel Powell, *piano*	Edmond Hall, *clarinet*
Henderson Chambers, *trombone*	Steve Jordan, *guitar*
Jimmy Crawford, *drums*	Walter Page, *bass*

Buck Clayton's Band with Ruby Braff

Buck Clayton and Ruby Braff, *trumpets*

Buddy Tate, *tenor sax*	Aaron Bell, *bass*
Benny Morton, *trombone*	Jimmy Jones, *piano*
Bobby Donaldson, *drums*	Steve Jordan, *guitar*

PROGRAM

SIDE ONE	SIDE TWO
1. S'Wonderful	1. Kandee
2. I Can't Get Started	2. It's Been So Long
3. Love Is Just Around the Corner	3. Just a Groove
4. I Must Have That Man	4. You're Lucky to Me

THE PROPER cliché to use, for this record, especially the performances in which Ruby Braff and Buck Clayton come together, is "battle of horns." But it must be understood that the term "battle" when applied to jazz means something much different, and much more in tune with what might be called friendly human relations, than the term applied to any other walk of life. A "battle" in jazz, when two gifted instrumentalists match tone, technique and ideas, is an expression of warm friendship, a stimulus to both parties, and productive of nothing but good for everybody concerned, since what we can call "communal creativeness" is the heart of jazz.

Buck Clayton, who is heard on all the performances on this disk, was born in Parsons, Kansas. He left home in his teens, wound up in California, rose to become a band leader, and in 1934 teamed up with the great Teddy Weatherford to bring a band to Shanghai. He returned to California in 1936, with a fair command of Chinese and Russian, but no money or job prospects. He moved to Kansas City, where fortune finally smiled. "Lips" Page had just left Count Basie's band. Buck was tried out for that all-important chair, fitted it to perfection, and travelled to Chicago for the enlarged Basie band's first job at the Grand Terrace Cafe. The Basie band of course proceeded to make jazz history. Buck also was an admired performer in the small bands of Teddy Wilson, the Kansas City Six, and various groups with which Billie Holiday and Mildred Bailey sang, his horn providing an intensely personal sound with its muted choruses and subtle melodic ornaments. He has lately been leading small groups in the New York area.

Ruby Braff is a young Bostonian whose playing in the first Vanguard Jazz Showcase discs, of the Vic Dickenson Septet, excited almost unprecedented critical praise. In 1955 he won the Down Beat Annual Critics' Poll as the best new trumpeter of the year. His playing is in the great tradition of the "king of jazz instruments," and inevitably critics, in speaking of his style, bring up the names of the fabulous trumpeters, Armstrong, Ladnier, Berigan and others. He is heard on this disk in four memorable performances, three of them being the kind of extended jazz improvisations which only long playing recording has made possible, with no time limitations, giving each performer the full time needed to work up his best ideas. On all of these four performances he matches horns with Buck Clayton, and the stimulating interplay between them is the kind of miracle that has always made jazz so wonderful a music. For the two trumpet styles are as different as can be. Clayton's tone is leaner, Braff's is fatter. Clayton prefers the low and middle range, succinct phrases, widely spaced notes, in improvisations of infinite subtlety, Braff loves to explore the full range of the instrument, to sing exuberantly, to adorn the music with brilliant breaks. Yet at the same time there is complete understanding between the two men, with each supporting the other.

The Mel Powell Septet, in which Buck Clayton plays lead trumpet, was brought together for recording purposes by Mel Powell, whose piano, arrangements, and all-over musicianship are likewise heard to their best advantage. Mel's career is a fascinating and unusual one. At sixteen, in the early forties, he replaced Teddy Wilson in Benny Goodman's band, and along with his pianistic talents became a star arranger. Called to the army in 1943, he found himself in Glenn Miller's Air Force Band. After Miller's death in 1945 he took over the band and was its chief arranger. Doffing his uniform, his next move was to Hollywood, as pianist and arranger; then suddenly shook off its attractions, to study composition and piano at Yale University, with Paul Hindemith and Nadia Riesenberg. The next step was to teach composition. Also the composer of a number of highly regarded modern works, he is at present teaching theory at Queens College. But jazz remained an old love he could not forsake, and his Vanguard Jazz Showcase recordings marked a noteworthy reappearance on the jazz scene.

Edmond Hall was born in 1901 in New Orleans, which has given jazz a galaxy of great clarinet players. In this Hall of Fame, Ed Hall has a permanent place, with a fabulous tone and technique, and a fund of melodic ideas applicable to any style, old and new. In 1945 he won the Esquire Silver Award. He has played with numerous groups, including Teddy Wilson's and Eddie Condon's, and has fronted his own band. Henderson Chambers' powerful trombone has been heard with Armstrong, Redman and Basie, but this recording marks his emergence as a featured soloist on disks. Jimmy Crawford was the driving force behind the Jimmy Lunceford band, while Steve Jordan has played with Artie Shaw and Benny Goodman.

On the band assembled by Buck Clayton, in which Ruby Braff appears as fellow trumpeter, the pianist is Jimmy Jones, who was accompanist and arranger for Sarah Vaughan during her musical rise to fame. In contrast to Mel Powell's sparkling brilliance, Jimmy Jones plays with great delicacy, almost understatement — a quality which shows itself in the different balance in the recorded sound — but with constant invention for those whose ears are alive to every overtone. He was born in Chicago. Bobby Donaldson is, like Braff, a Bostonian. He has played with Sy Oliver, Lucky Millinder and Buck Clayton. Highly esteemed in the profession, his Vanguard Jazz Showcase recordings represented his first bid for permanence in history. Benny Morton's is another name which has long figured in histories of creative jazz, starting with the famous band of Fletcher Henderson, in which he starred, and going through Count Basie's. Aaron Bell, a Californian, has played with many small combos, and has only recently begun to star on records.

The two groups here offer two different approaches to jazz improvisation, both equally valid. The Powell Septet transforms the tunes into something new and surprising, a mood of its own which it sets at the outset and sustains throughout. Perhaps the most extraordinary example of this is *I Must Have That Man*, which starts in a dreamy, haunting vein, set by Clayton's muted horn and Powell's piano, and builds upon this mood with chorus after chorus; Powell's beautiful solo. Clayton's horn still muted. Chambers low, muted trombone solo, then the plaintive climax from Clayton's horn, now open, and the tension then subsiding in Hall's low clarinet, the piano, and closing ensemble. *'S Wonderful* is played in a fast-moving, sparkling, witty spirit, the mood set by Powell at the opening, followed by the ensemble and two piano choruses, then Hall embarking on one of his most brilliant solos, and Clayton's solo a little masterpiece. *It's Been So Long* and *You're Lucky To Me* are likewise showcase pieces for all the soloists, with the accent on wit and surprise.

The Clayton Band, with Braff, takes up a style that is more lyrical, closer to the melody, adorning it affectionately and then soaring. Perhaps the piece that best makes clear the different styles of Clayton and Braff is *Just a Groove*, an original, not a blues but very "blue" in manner. It opens with Clayton's muted trumpet taking the lead, in his most plaintive style, joined by Ruby, then proceeds through one of Clayton's most beautiful, characteristic solos, followed by Braff's solo in his own typical vein; then Jimmy Jones' piano, and at the end, a blithe "battle" in which each horn takes up the challenge of the other. Quite different is the long, slow and grandly sustained *I Can't Get Started*, in which each horn teases the listener by partly adapting itself to the other's style. We hear Clayton taking the lead at the opening, with Braff in support; then Braff emerging to the front, and finally Clayton ending the chorus. Beautiful tenor sax work by Buddy Tate follows, big in tone, deeply expressive, subtle in phrasing, with Braff then coming in for a chorus, in dialogue with Tate's sax; then, after the piano chorus, Clayton's muted horn is heard, followed by trombone, and the closing ensemble. *Kandee*, another original, is one of those scintillating masterpieces, built of riffs, which used to make the reputation of a big band like Basie's, with every performer in a dazzling interplay with the others. The low, staccato solo heard after Jimmy Jones' fine piano chorus is Buck's; that heard after the big display of invention by Buddy Tate is Ruby's; near the end Benny Morton's trombone slowly takes command, and at the close we awake to the virtues of the rhythm section, and the special artistry of Aaron Bell's bass. *Love is Just Around the Corner* is one of those affectionate treatments of a good tune. Buck is heard at the outset, then Ruby enters, and Buck closes the first chorus. Ruby's chorus is heard after Buddy Tate's, then Morton comes in, and Clayton leads the last ensemble.

NOTES BY S. W. BENNETT

Critics' Accolade

"Seven top jazzmen play as if for themselves, turn out some of today's finest group improvisations. Notable is a long, brooding *I Must Have That Man*, featuring Buck Clayton's trumpet" - *Time*.

"An LP which brings together the trumpet veteran Buck Clayton and the young pistoneer, Ruby Braff. The two horn men are excellent, with stylish support . . . behind them Jimmy Jones keeps up a veiled, dissonantal piano with a silvery, distant mesmeric effect which is quite unlike anything I have heard" - Wilder Hobson, *Saturday Review*.

On The Vanguard Jazz Showcase

LISTEN TO THE BLUES, with JIMMY RUSHING. Jimmy Rushing, blues singer, with Pete Johnson, piano; Emmett Berry, trumpet; Rudy Powell, alto sax and clarinet; Buddy Tate, tenor sax; Lawrence Brown, trombone. Freddie Greene, guitar; Walter Page, bass; Jo Jones, drums ..... 1-12" VRS-8505

THE JO JONES SPECIAL. Jo Jones, drums; Emmett Berry, trumpet; Benny Green, trombone, Lucky Thompson, tenor sax; Freddie Greene, guitar; Walter Page, bass; Nat Pierce, piano; and Count Basie, guest star, on piano ..... 1-12" VRS-8503

A NIGHT AT COUNT BASIE'S. Joe Williams, blues and ballad singer; Vic Dickenson, trombone; Emmett Berry, trumpet; Bobby Henderson, piano; Marlowe Morris, organ; Aaron Rell, bass; Bobby Donaldson, drums ..... 1-12" VRS-8508

STREAMLINE. Rolf Kuhn Quartet, featuring Rolf Kuhn, clarinet and Ronnell Bright, piano, with Joe Benjamin, bass and Bill Clark, drums ..... 1-12" VRS-8510

HANDFUL OF KEYS. Bobby Henderson plays Fats Waller and others ..... 1-12" VRS-8511

ROCKIN' THE BLUES. Buck Clayton, trumpet; Vic Dickenson, trombone; Earle Warren, alto sax; Kenny Burrell, guitar; Hank Jones, piano; Aaron Bell, bass; Jo Jones, drums ..... 1-12" VRS-8514

"IF THIS AIN'T THE BLUES". Jimmy Rushing, blues singer; Emmett Berry, trumpet; Vic Dickenson, trombone; Buddy Tate, tenor sax; Roy Gaines, guitar; Aaron Bell, bass; Clarence Johnson, piano; Marlowe Morris, organ; Jo Jones, drums ..... 1-12" VRS-8513

BRIGHT FLIGHT. Bonnell Bright, piano; Joe Benjamin, bass; Bill Clark, drums ..... 1-12" VRS-8512

FREE WHEELING. The Ted Brown Sextet. Ted Brown, tenor sax; Warne Marsh, tenor sax; Art Pepper, alto sax; Ronnie Ball, piano; Ben Tucker, bass; Jeff Morton, drums ..... 1-12" VRS-8515

The cooperation of Down Beat staff members in Vanguard Jazz Showcase productions is not necessarily to be construed as an endorsement by Down Beat of the resulting recordings. Down Beat has no connection whatsoever with the Vanguard Recording Society, Inc., either financial or otherwise.

THE VANGUARD JAZZ SHOWCASE

This Vanguard Jazz Showcase record was produced under the supervision of the distinguished jazz critic and commentator, John Hammond. The Vanguard Jazz Showcase was instituted in cooperation with the noted magazine, Down Beat, to record creative jazz for the first time with wide range high fidelity reproduction. Its aim is also to give full range to the musical ideas of the best contemporary jazz performers, and to win public attention for previously unrecognized talent.

This recording embodies Vanguard Quality Control, an exclusive process which assures the listener that every subtle nuance of the living performance has been captured in the polished grooves of this long playing record. The process begins with the choice of a hall possessing first-rate acoustic properties. The most advanced models of Ampex magnetic tape recorders, Altec and Siemens condenser microphones, and McIntosh amplifiers are used to produce the original tapes, and from this the original masters, which embody a frequency response covering the entire range of human hearing and embrace the full gamut of instrumental sonorities. Each taped performance is checked with the performing musicians for balance and fidelity of sound. Each further step in processing, down to the production of the finished record, is checked by engineers and musicians together for a one-to-one correspondence in sound to the original master tape. For home reproduction, those with wide range playback equipment should compensate for the RIAA curve.

VANGUARD RECORDING SOCIETY, INC., NEW YORK

Made in Japan Distributed by King Record Co., Ltd

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ご住所	才 ご職業
お買上げ店名	

10：1プレゼント

このシリーズ10枚お買い上げの方に、次のレコードをプレゼントいたします。

●ジョー・ジョーンズ・プラス・トゥー

〈但し、特典の受付は、1976年5月31日でメ切らせていただきます。〉

VANGUARD Jazz 1500 -SERIES-

ヴァンガード・ジャズ1500シリーズ



LAX-3066(M)
ザ・ジョー・ジョーンズ・スペシャル
ジョー・ジョーンズ・ザ・ファースト
・マン・ジョー・ノエル・ジャクヴァー・ンクーン・ハイノ・エムプレイサブレ・ユー・ジョー・ジョーンズ・ザ・セクス2
ジョー・ジョーンズ(ds) エメット・ベリー(tp) ラッキー・トンプソン(ts) ヘニー・グリーン(tb) フレディー・グリーン(g) ウォルター・ペイン(b) ナット・ピアース(p) カウント・ベイシー(p)



LAX-3067(M)
ザ・ルビー・ブラフ・スペシャル
ロマンス・イン・ザ・ダーク/星に願いを/ゴースト・オブ・ア・チャンス/ウィンド・フレディーはどこに?/アイム・イン・ザ・マーケット・フォー・ユー/スイート・リンダー・アナワイル
ルビー・ブラフ(tp)/ヴィック・ディッケンソン(tb) サミュエル・マーゴリス(ts,ct)/ナット・ピアース(p)/ウォルター・ペイシ(b)/ジョー・ジョーンズ(ds)



LAX-3068(M)
バッキン・ザ・ブルース
ハック・ハ フルズ クレイトン・アンド・トゥー スウィーズ・ニー アット ニング ブルース ボーリン・ザ・ブルース・ブラゼノクィーンズ・エンド・レス
バック・クレイトン(tp)/ヴィック・ディケンソン(tb)/アール・ウォーレン(as)/ケニー・バレル(g) アーロン・ベル(b)/ハンク・ジョーンズ(p)/ジョー・ジョーンズ(ds)



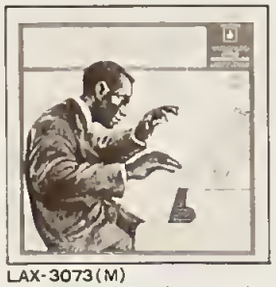
〈スイング・ジャーナル選定ゴールド・ディスク〉
LAX-3069～70(M)
ヴィック・ディッケンソン・ショウケース
ロンドンの子守歌/いたずらをやめて サ・チャールズ・アトナーム ノーバース・クリーバース 水辺にたたずみ ファニー ワイルド マギー 人が若ひ た時ノ百尾 よくゆけば 古風な恋 みんな彼女が好き サスペンション・ブルース 他
ヴィック・ディケンソン(tb) エトモント・ホール(cl) スティーヴ・ジョーダン(g) ウォルター・ペイジ(b)/サー・チャールズ・トンプソン(p) ルビー・ブラフ(tp) シャト・コリンズ(tp) 他



LAX-3071(M)
リッスン・トゥ・ザ・ブルース/ジミー・ラッシング
ジミー・ラッシング(voc) エメット・ベリー(tp) ルディー・バウエル(as,cl) バディー・デイト(ts) ローレンス・ブラウン(tb) ビート・ジョンソン(p) フレディー・グリーン(g) 他



LAX-3072(M)
アウト・オン・ア・リム/メル・パウェル
ゴーン ウィズ・ザ・ウィンド/バグ ニー・デ・フロム ヘヴン サヴォイ・ストンプ/恋人が村 てしまわ ク オ ビル・ストリート・ブルース フリ リトル ワーズ/他
メル・パウェル(p)/アル・マタリアーノ(tp)/ピーナッツ・ハッコー(cl)/ニック・カイアザ(ts)/トミー・ケイ(g)/アーノルド・フィシュキン(b)/ボビー・トナルドソン(da)/他



LAX-3073(M)
サー・チャールズ・トンプソン・ウィズ・コールマン・ホーキンス
町の噂 フィア ダイナソロウ 「ンダ ザ ノイートハート トゥトゥレディー・フォー フレディー アイ アイム・イン ザ ロキー ハー サクル・ローズ ンダフリ リッシュ ングス/スイート・ンョ ノア・クウン
サー・チャールズ・トンプソン(p)/コールマン・ホーキンス(ts)/エメット・ベリー(tp)/ヘニー・モートン(tb)/アール・ウォーレン(as)/他



LAX-3074(M)
バック・ミーツ・ルビー
ス・ワンダフル 甘いがしかねて 恋はすいそこに アイ マスト ハヴ・ザット・マン キャディ イ ノビン ノー・ロング ジャスト・ア ブルヴ ユア・ラキー・トゥ・ー
バック・クレイトン(tp)/ルビー・ブラフ(tp)/バディー・デイト(ts)/ヘニー・モートン(tb)/ジミー・ジョーンズ(p)/アーロン・ベル(b)/スティーヴ・ジョーダン(g)/ボビー・ドナルトソン(da)/エトモンド・ホール(cl)/ヘンダーソン・チェンバース(tb)/ウォルター・ペイジ(b)/メル・パウェル(p)/ジミー・クロフォード(da)



〈スイング・ジャーナル選定ゴールド・ディスク〉
LAX-3075(M)
フリー・ホイーリング/テッド・ブラウン
アレサ ロ ゴ ワー・ヤ ア フ リ ・マイセル・ン~ ィロ ロ ・ド トゥ チェリ クレイジー・シー・コルズ・シー プロトウェイ アライヴァル
テッド・ブラウン(ts)/ウォーン・マーシュ(ts) アート・ペッパー(as) ロニー・ポール(p) ヘン・タッカー(b)/ノェフ・モートン(ds)



〈スイング・ジャーナル選定ゴールド・ディスク〉
LAX-3076～7(M)
フロム・スピリチュアルス・トゥ・スイング
(カーネギー・ホール・コンサート1938 39)
マ ・ ・ ・

VANGUARD Jazz 1500 -SERIES-

監修：油井正一

バック・ミーツ・ルビー

(サイド1)
1. ス・ワンダフル
'S WONDERFUL
2. 言いだしかねて
I CAN'T GET STARTED
3. 恋はすぐそこに
LOVE IS JUST AROUND THE CORNER
4. アイ・マスト・ハヴ・ザット・マン
I MUST HAVE THAT MAN

(サイド2)
1. キャンディー
KANDEE
2. イッツ・ビーン・ソー・ロング
IT'S BEEN SO LONG
3. ジャスト・ア・グルーヴ
JUST A GROOVE
4. ユア・ラッキー・トゥ・ミー
YOU'RE LUCKY TO ME

(サイド1の2、3、サイド2の1、3)
(Side 1 Bd. 2, 3, Side 2 Bd. 1 & 3)
バック・クレイトン(トランペット)
BUCK CLAYTON (Trumpet)
ルビー・ブラフ(トランペット)
RUBY BRAFF (Trumpet)
バディー・テイト(テナー・サックス)
BUDDY TATE (Tenor Sax)
ベニー・モートン(トロンボーン)
BENNY MORTON (Trombone)
ジミー・ジョーンズ(ピアノ)
JIMMY JONES (Piano)
アーロン・ベル(ベース)
AARON BELL (Bass)
スティーヴ・ジョーダン(ギター)
STEVE JORDAN (Guitar)
ボビー・ドナルドソン(ドラムス)
BOBBY DONALDSON (Drums)

(サイド1の1、4、サイド2の2、4)
(Side 1 Bd. 1, 4, Side 2 Bd. 2 & 4)
バック・クレイトン(トランペット)
BUCK CLAYTON (Trumpet)
エドモンド・ホール(クラリネット)
EDMOND HALL (Clarinet)
ヘンダーソン・チェンバース(トロンボーン)
HENDERSON CHAMBERS (Trombone)
スティーヴ・ジョーダン(ギター)
STEVE JORDAN (Guitar)
ウォルター・ペイジ(ベース)
WALTER PAGE (Bass)
メル・パウェル(ピアノ)
MEL POWELL (Piano)
ジミー・クロフォード(ドラムス)
JIMMY CRAWFORD (Drums)

演奏者紹介

バック・クレイトン　[illegible] 1911年 [illegible] 中間派トランペット奏者の一人の代表的存在である。16歳の時 [illegible] 奏者であった父の影響でトランペットを吹くようになった。19歳の時カリフォルニアに出て、ニューオリンズの名手ジョー・カレイについてジャズの奏法を教わった。数年後、14人編成のバンドをひきいて演奏していると、シカゴの黒人名ピアニスト、ジミー・ウェザーフォードにバンドぐるみ買われ、中国の上海に渡った。上海には足かけ3年いて、ウェザーフォードとわかれ、(ウェザーフォードは1945年インドのカルカッタで客死。)帰米し、カウント・ベイシー楽団に、ホット・リップス・ペイジのあとがまとして加わった。ベイシー楽団には43年まで在籍。ハリー・スウィーツ・エディソンと共に、同楽団のトランペット・スターとして名を高めた。その後はフリーとなり、JATPはじめ、映画「ヘニー・グッドマン物語」に出演するなど、多彩な活躍をみせている。1964年エディ・コンドン・オールスターズの一員として来日した。本質的には、ルイ・アームストロング系統のトランペット奏者といえるが、その味のあるフレーズング。オープンとミュートの使いわけの巧みさ。一聴してわかるユニークなサウンドは、多くのファンをひきつけて離さない。

ルビー・ブラフ（トランペット）1927年マサチューセッツ州ボストンの生まれ。少年時代からバンドに加わっていた天才少年であるが、1949年以降、ボストンで吹込まれたディキシー、中間派セッションに加わり、1953年にはジョン・ハモンドに認められて、ヴァンガードに多くの吹込を残した。ルビーがニューヨークに出た頃、モダン・ジャズは全盛を極めていたが、彼はモダン・ジャズに背を向け、スイング・スタイルを信奉した。そんな意味で、異色的存在であり、たいへんな名手であるが、その非妥協的な性格と、時としてコマーシャルな企画によるレコードを作ったことなどから、長い間過少評価されていた。1969年秋、ニューポート・オールスターズの一員として来日。その堂々たるプレイでファンをよろこばせた。

バディ・テイト（テナー・サックス）1914年テキサス州の生まれ。カウント・ベイシー楽団、アンディ・カーク楽団などのプレイを通して、いわゆるカンサス・スタイル・テナーの代表的プレイヤーといってよい。ベイシー楽団が、ハーシャル・エヴァンス（テナー）を失った時、それに近似するスタイリストとして、同楽団に復帰し、レスター・ヤングと椅子を並べた。バディ・テイトは、年と共にますますその実力を充実させていった稀なる存在で、今日でも中間派セッションには欠かせない名手としてランクされている。

ベニー・モートン（トロンボーン）1907年ニューヨークの生まれ。レッチャー・ヘンダーソン楽団、チック・ウェッブ楽団、ドン・レドマン楽団、カウント・ベイシー楽団など、一流黒人楽団でプレイした名手。メロディアスで、暖か味のあるユニークなスタイリストである。

ジミー・ジョーンズ（ピアノ）1918年メンフィスの生まれ。傑出したアドリブ奏者とはいえないが、確実なテクニックと音楽性で、特に歌手の伴奏者としては第一人者といわれている。

スティーヴ・ジョーダン（ギター）1919年ニューヨークの生まれ。ベイシー楽団のフレディ・グリーンに内薄するリズム・ギターの第一人者。1957年、ヘニー・グッドマン楽団と共に来日し、われわれを驚嘆させた。

アーロン・ベル（ベース）1922年オクラホマ州の生まれ。オスカー・ペティフォードの同郷後輩にあたる。ヒリー・テイラー・トリオを経て、デューク・エリントン楽団に入り、その実力を認められた。オスカー・ペティフォードを心から尊敬している人である。

ボビー・ドナルドソン1922年生まれ。音楽一家の一人で、パークリー音楽院の前身、シュリンガー・ハウスで学んだ。有名楽団でプレイしているが、特にバック・クレイトンとのつきあいは長い。

エドモンド・ホール（クラリネット）1901年ニューオリンズの生まれ。1928年ニューヨークに出て、クロード・ホプキンズやラッキー・ミリンダーなどのビッグ・バンドで修練を積んだので、他のニューオリンズ・クラリネット奏者に比して、はるかに洗練されたスタイルをつくりあげた。

ヘンダーソン・チェンバース（トロンボーン）1908年ルイジアナ州の生まれ。この人も早く北部に出て、ヒューグ・バンドとコンボの経験を積んだ。ジョン・ハモンドのお気に入りで、ハモンド監修のセッションにはしばしば登場している。

ウォルター・ペイジ（ベース）1930年代はじめは、カウント・ベイシーを凌いでいたベニー・リーダーであったが、のち立場を逆転してベイシー楽団の名ベース奏者として、他の色々なセッションにも顔を出した。ベース奏者にこの人の名を見出すだけで、安定したリズムを期待できる。

メル・パウエル（ピアノ）1944年からの5年間、ダウン・ビート誌の人気投票で、ピアノ部門の首位をゆずらなかった名手である。40年代のベニー・グッドマン楽団に彼の名演は残されている。やがてエール大学の作曲科教授となり、いくつかの現代音楽作家をものにし、アメリカの代表的現代音楽家となった。

ジミー・クロフォード（ドラムス）1910年の生まれ。長く [illegible] ・ルイス・フォー・トー楽団の名ドラマーとして鳴らしたが、ある時はワイルドに、ある時は繊細に、すぐれたテクニックとフィーリングをもつ名ドラマーである。

特典券

LAX 3074 (M)

ヴァンガード・ジャズ1500シリーズ

2トランペットによるトラックのソロ・オーダー

バック・クレイトン、ルビー・ブラフという2本のトランペットが交互にソロをとる大人の4曲については、筆者と大和明氏で、予め推定したソロ・オーダーを次に記しておくこととする。

●言いだしかねて
第1コーラスは、クレイトンサビ8小節はブラフ。第2コーラスは、テナーサビ8小節はピアノ。第3コーラスは、ブラフサビ8小節はテナー。第4コーラスは、ピアノサビ8小節はクレイトン。第5コーラスは、トロンボーンサビ8小節はベース。第6コーラスは、クレイトンサビ8小節はピアノ。なお第1および第6コーラスのクレイトンのバックに、ブラフのニュー・オブリガートがきこえる。

●恋はすぐそこに
第1コーラスは、バック・クレイトンサビ8小節はブラフ。第2コーラスは、ピアノ→テナー・サックス。第3コーラスは、ブラフ・トロ・ボーン。第4コーラスはクレイトンサビ8小節はベースコーダ8小節は、クレイトンらしくする。

●キャンディー
32小節の循環コードにもとずくリフ・テーマが提示されたあと、ソロ・オーダーは、ジミー・ジョーンズ→バック・クレイトン→バディ・テイト→レビー・ブラフ→ヘニー・モートン→アーロン・ベル。

●ジャスト・ア・グルーヴ
第1コーラスは、2トランペットサビ8小節はクレイトン。第2コーラスはクレイトン。第3コーラスはブラフ。第4コーラスはピアノとリズム・セクション。第5コーラスはクレイトン。第6コーラスはブラフ。第7コーラスは、クレイトン。七変の4小節がおもしろい。最終16小節は、2トランペットである。

〈油井正一〉

発売元・キングレコード株式会社
℗1976


South Frisco
Jazz Band...
with SPECIAL GUEST
BOB HELM
CLARINET FOO YUNG
"JONES LAW BLUES"
Tony Butino '85

Jones Law Blues

SOUTH FRISCO JAZZ BAND

S.O.S. 1103
Vol. 3

PROGRAM:

Side A

1. LITTLE LAWRENCE (J R. Morton)(a)	3:04
2. PERDIDO STREET BLUES (L Hardin)(b)	2:51
3. BROWN SUGAR (H. Barns)(c)	2:53
4. JONES LAW BLUES (B Moten-C. Basie)(d)	4:22
5. SHE'S CRYING FOR ME (S. Pecora)(e)	2:04
6. LADY LOVE (N Dominique)(f)	4:28
	19:42

Side B

1. WILLIE THE WEEPER (W Melrose-M. Bloom-G Rymal)(f)	3:23
2. TITANIC MAN BLUES (M. Rainey)(f)	3:52
3. DREAMING THE HOURS AWAY (W Dulmage-S Ferguson)(f)	3:07
4. SPANISH MAMA (E Schoebel-B. Meyers)(f)	2:50
5. SOUTHERN STOMPS (R.M. Jones)(g)	2:45
6. WHEN ERASTUS PLAYS HIS OLD KAZOO (S. Coslow-S. Fain-L. Spier)(d)	3:52
	20:59

Music Arrangements: (a) Jim Dapogny; (b) Bob Helm and Robbie Rhodes, (c) Mike Baird; (d) South Frisco Jazz Band; (e) Robbie Rhodes; (f) Jim Snyder; (g) Charlie Sonnanstine and Robin Wetterau

MUSICIANS:

Dan Comins	cornet
Leon Oakley	cornet
Mike Baird	clarinet, soprano sax and alto sax
Jim Snyder	trombone, vocal (B-4)
Robbie Rhodes	piano
Bob Raggio	washboard and percussion, vocal (B-4)
Bob Rann	tuba
Vince Saunders	banjo and leader

GUEST:
Bob Helm clarinet and alto sax on tracks A-2, A-6 and B-7 only.

NOTE:
On A-5 Robbie Rhodes, piano, with rhythm only.
On A-2 Mike Baird and Bob Helm play clarinets.
On A-6 and B-6 Mike Baird plays clarinet and soprano sax, and Bob Helm plays alto sax and clarinet.
On B-2 Mike Baird and Jim Snyder with rhythm only.

OTHER RECORDINGS:

Hot Tamale Man	Vault 9008
Diggin' Clams	SFJB 2-1978
Captured	Alpha Music AM 2002S
Live From Earthquake McGoons	Stomp Off SOS 1027
These Cats Are Diggin' Us!	Stomp Off SOS 1035
San Francisco Jazz	Merry Makers MMRC 113



Front (l. to r.) Bob Raggio, Jim Snyder. Back (l. to r.) Leon Oakley, Dan Comins, Robbie Rhodes, Mike Baird, Bob Rann, Vince Saunders

CREDITS:

Recording Dates	November 19 and November 20, 1984
Recording Location	Bay Records, Alameda, Ca.
Recording Engineer	Mike Cogan
Technical Production and Mixing	Leon Oakley and Mike Cogan
Mastering	George Horn, Fantasy Studios, Berkeley, Ca.
Production Supervisor	Mike Cogan, Bay Records, Alameda, Ca.
Photographs	Vince Saunders and Bob Hax (of Bob Helm)
Front Cover Design and Art	Tom Bertino
Producer	Bob Erdos
Stomp Off Records	549 Fairview Terrace, York, Pa. 17403

NOTES *by Bob Helm*



Bob Helm

...over the judge says "I've had enough of you guys bragging me with that 1929-Prohibition Jazz. Volstead and Jones bowed out with their act in '33 and I'm late for a three-martini luncheon. The charge is not 'bootlegging' but 'inciting to not in the courtroom. Now go back to your cell and work up a love ballad to a bail bond broker! Court dismissed!"

Protests about prohibition found many channels; songs, satire and comedy were perhaps as effective as any. Volstead's Act of 19 and Jones' Amendment of '29 were devastating to the entertainment world. While I hadn't met Bernie Moten or Bill Basie until 1935, I hardly think that the album title song was inspired and conceived as an accolade to V and J's efforts. The minor mode introduction, interlude and ending establish a somber, ominous mood conjuring up images: 'lock step-chant' lament wail. The (middle) major strains: a celebration of once happier times, perhaps a hint of future promise. All in all, not "for hes a jolly good fellow."

To have been invited to do some notes with pen and horns is truly my pleasure and privilege. There haven't been many times since the Yerba Buena days that I've had occasion to play again with an organized part playing group of the same persuasion, ilk and stature. For openers, I'd like to quote some of my colleagues and columnists, thereby avoiding some reiterations.

Lu Watters: "In full stride, the two-cornet jazz bands create a hard-to-describe ensemble sound that is wild and busy and often mischievous. It is a sound that gives everyone a festive feeling of excitement; listeners, dancers and even the musicians who are creating the sound all come under its spell. Vince Saunders' South Frisco Jazz Band deserves high credits for their performance on this recording (Merry Makers 113). They bring to life all the things I was trying to explain in this poor man's thesis."

Turk Murphy: "I have always found it very moving to hear a good band operate with four horns in the manner of King Oliver's Creole Jazz Band. Few people realize the thought and effort that goes into the making of this kind of sound. The horns must realize there are lines to follow and of course there are limitations as to register and complexity of pattern. The cohesion and compatibility of thought displayed by the South Frisco Jazz Band are absolutely essential in using this instrumentation. Stomp Off [illegible]."

Philip Elwood (San Francisco Examiner and KPFA): "There is a spirit in the band that few comparable groups have achieved. This isn't revivalist music—it is perpetuative music. And, how nice. Stomp Off 1035."

"As I reflect on the charges levelled at the Yerba Buena Jazz Band in 1939, I realize that times haven't changed very much except that today the sounds of King Oliver's Creole Jazz Band, Louis' Hot Five and Seven, Jelly's Hot Peppers among others are not quite so alien to swing trend oriented ears.

I should mention that the Yerba Buena Jazz Band was composed of professionals whose only income came from music. Everyone in the band had had their fill of most of the swing charts that didn't hold up to several nightly performances six or seven days a week. And that partly accounts for how the YBJB came to exist at the Big Bear Tavern.

One night at Lu's victorian house on Steiner Street in San Francisco, he had been honoring record requests by musicians of various persuasions in his music sanctuary. The controversial choices were becoming a little too irritating, I guess, so Lu played an un-announced 78 that not only cleared the air, it just about cleared the house. The record was *Black Rag* by Celestin's Original Tuxedo Orchestra. I believe that this act changed the course of musical attitudes in AFM Local [illegible] to this day. I might add that King Oliver's *Snorin' Rag* was also a "winner." In those dark ages, all of the classic jazz bands were suspect. That is, many of the contemporary jazz musicians had heard of them. Johnny Dodds' clarinet playing was classified somewhere in the Ted Lewis, Boyd Senter, Wilton Crawley repertoire of animal emissions. About the only interest in ragtime was generated by a swing band recording of Mopse's *Leaf Rag*.

Most musicians were fearful of bucking the trend-hype. "Every day in every way jazz is becoming more modern." That attitude hasn't changed to this day. It just accelerated as it became more of a make-up, costumed and choreographed performance and less of an audio experience. Oops! Here comes that electric judge! I'd better back off.

Outside of members of the San Francisco Hot Jazz Society, the Yerba Buena Jazz Band's early audiences were mostly unfamiliar with the book and the titles of the tunes. It's not generally known that the YBJB played programmed music. Flyers were passed out at the door—they listed five or six sets of tune titles and composers. The flyers concept was carried across the bay to Hambone Kelly's in El Cerrito, where they were replaced by a 50-foot bar back wall with most of the band's repertoire printed on it. Many people who came to the club used the wall for a request preference and said that it was a great help in remembering an obscure number that had captured their fancy.

For all the contrivements of programming (no requests), there are some pluses for this time honored practice: both the audience and the band have time to prepare; the audience has a memento and reference; and the band can put in new numbers and avoid repeating previous ones. Many of the great ragtime compositions had been consigned to the archives, the attic, or the old parlor piano bench for a generation. Wally Rose's parlor manners and a program guide were invaluable in reviving interest in this classic American music form.

After the YBJB began to be perceived as not another group of sight reading, dupe-cluetards-copiers and eccentric swing music rejecters, its image attracted another segment of assessors: the trend-hancockers. This science doesn't require any great feeling for music but demands an eagle eye, a computer-like brain, quick reflexes and an audience response meter.

I am reminded of a conversation with an enlightened producer who approached the band with a recording contract. The question was asked, "Why do you want this band to record for your label, as you don't present this kind of jazz?" The answer, delivered with an engaging smile, was, "No, don't. But your record sales are similar to those of classic baroque music: slow, steady, and continued. Can you do one hundred eighty tracks?" Early jazz helps pay for my progressive speculations." That statement from 49er says certainly created some mixed emotions.

Most forms of music that achieved any degree of popularity had derisive names at their inceptions. With exposure, these labels have all suffered from creeping ambiguity. I wonder how long dixieland-jazz as a description would hold up? Put it on the meter for a few centuries, give it time to shed its unrelated appendages, and, hopefully, it would develop into an unassailable term for the room.

Until that day, classic jazz will have to do, and the South Frisco Jazz Band is certainly the epitome of examples of how the ensemble parts are assembled. There are not great numbers of bands using this classic combo of instrumentation that can perform without exposing some limitations. Out of the SFJB's enthusiastic and inventive parts emerges that ensemble sound that a corpse of old friends spoke of earlier.

I won't attempt any further comment, as I have found that listeners listen and hearers hear, but not necessarily for, or to, the same sounds. And I don't wish to spoil the listener's fun by intersecting any subliminal metronome.

I would like to add a little background to Lillian Hardin Armstrong's *Perdido Street Blues*. Lil, as a young lady just out of the Chicago Conservatory of Music, joined the King Oliver Creole Jazz Band in 1923. Her formal training enabled her to notate, assemble and arrange some of the wealth of material that were passed on by ear. Her *Perdido Street Blues* is one of several compositions that shows her New Orleans background. The rhythmic chant figure under the clarinets' two choruses is the assumption of a west African ring shout shuffle dance. Called the Bamboula after the huge drum, it was described by historians Latrobe in 1819 and Calves in 1886. The crowd assembled in congo square, the drummer with his beat shank maracas shouted, "Danses bamboula, bam-bou lam," and the chant bam-bou-lam was taken up. At the same time this was accompanied by the ring of dancers.

(bam!) (bou!) (lam!) (bam!) bou! lam.

The foot movement suggests shuffling: left, right, stamp; left, right, stamp; and leaving the fourth beat in the bar open for an anticipated stamp: J H ! ! With this background, the featured solo voice improvised until the spot was relinquished to the next soloist.

In the SFJB's version, the clarinets play a duet based on Johnny Dodds' part on the original New Orleans Wanderers recording. All other solos are innovative, including Robbie's variation on Lil's chorus.

Bob Helm
February 2, 1985

Stomp Off is proud to have Bob Helm's participation in one of our records as musician, liner writer and finally as "Judge." Bob Helm is one of the great players of traditional jazz beginning more than forty-five years ago with the Lu Watters' Yerba Buena Jazz Band, whose impact on fermenting interest in earlier jazz styles is immeasurable. Bob subsequently played for many years with the Turk Murphy Jazz Band and his distinctive clarinet styling graces many of our jazz record collections. His love of jazz is attested to by anyone who has attended late hour sessions at jazz festivals where he was participating. Our thanks to one of the great men of jazz!



DSP-5012

SHINING HOUR

BEST OF THE WEST

Produced By Lew Tabackin

SIDE-A ■MINOR MARCH(7:20)Jackie Mcclean ■LAMENT FOR SONNY(5:35)Lew Tabackin ■INVITATION(6:42)Bronislow Kaper
SIDE-B ■BARBADOS(5:28)Charlie Parker ■A CHILD IS BORN(7:16)Thad Jones ■SHINING HOUR(4:42)Harold Arlen
DICK SPENCER QUINTET

これは大いに注目されているアルト・サックスの俊英ディック・スペンサーの初リーダー・アルバム。彼ディック・スペンサーは、秋吉敏子＝ルー・タバキン・ビッグ・バンドのメンバーとして知られている人物であり、彼のプレイはトシコ＝タバキン・ビッグ・バンドの数々のアルバムに大きくフィーチュアされ、私たちを唸らせたものだし、同バンドと共に来日もして、ますますなじみを深めているうれしい存在だ。

このアルバムはルー・タバキンのプロデュースによってつくられた。ルー・タバキンと秋吉敏子夫妻がディスコメイト・レコードの依頼を受けて、それぞれに「秋吉敏子プロデュース・シリーズ」「ベスト・オブ・ザ・ウエスト」というシリーズを持って、レコーディング・プロデューサーとしても意欲的な活動を行っていることはご存知の通りだ。タバキンのプロデュースによる「ベスト・オブ・ザ・ウエスト」は、すでにトランペット奏者ブルー・ミッチェルの「ステイブル・メイツ」を皮切りに、トロンボーン奏者ジミー・ネッパーの「ジミー・ネッパー・イン・L.A.」そしてトロンボーン奏者ビル・ライケンバッハら名手グループによる「コラボレイション」の3種を発表してきた。いずれも好評を受けており、ウエスト・コーストで活躍するヴェテランと実力ある若手新鋭を起用し、その組合わせなどに意を凝らしてジャズの創造と可能性を追求して行くこのシリーズの意義はまことに大きいものと高く評価されている。

タバキンは第1作「ステイブル・メイツ」にもディック・スペンサーを参加させているが、いよいよこの第4作でスペンサーその人にスポットを当てたわけだ。タバキンは本アルバムに寄せたメッセージのなかで、"彼のリーダーとしてのレコーディング・デビューはずいぶんおくれた"と述べているが、かなり長いキャリアを持っているスペンサーにとって、このアルバムをつくれたことは大きなよろこびにちがいない。そしてこのアルバムは、スペンサーのすばらしい実力を改めて確認し、その魅力を満喫できる点で私たちにとっても大いによろこばしい作品だ。ここでタバキンが、ヴェテラン・トランペッターのコンテ・カンドリを迎えていることもなかなか興味深い。リズムセクションもヴェテラン名手ぞろい。彼らの見事なサポートを得てスペンサーはのびのびと実力を発揮している。彼のたくましくてブリリアントなトーン、すぐれたテクニック、豊かなアイディア、鋭い感受性とイマジネーション、歌心のよさ、存分にスイングするバッピッシュなプレイは、チャーリー・パーカーの伝統を感じさせ、純粋なジャズのスリルとヴァイタルな力強さ、そしてよろこびを感じさせる。また、コンテ・カンドリの円熟味のよく出たファイン・プレイもこのアルバムの魅力のひとつだ。アルバムのパーソネルは次の通り。

ディック・スペンサー(as, ss)
コンテ・カンドリ(tp, flh)
シダー・ウォルトン(p)
レジー・ジョンソン(b)
ビリー・ヒギンス(ds)

1978年5月17、18日、ハリウッドのセイジ&サウンド・スタジオで録音。エンジニアはジェームス・ムーニイ

メンバーについて簡単に記しておこう。

ディック・スペンサーはフロリダ出身の人で、1935年生まれ。父はミュージシャン、母は歌手であったという。当然ながら彼は両親の影響で早くから音楽に親しみ、12歳でサックスを学びはじめた。1958年からヨーロッパで生活し、ヨーロッパ混成のジャズメンと共演したり、スタジオで演奏した。アメリカに戻ったのは、彼自身の語るところでは1966年のことだが、タバキンは、ドイツから戻ってきたばかりのスペンサーをニューヨークで知ったのは1965年ごろといっている。スペンサーは1967年から71年にかけてメイナード・ファーガソン、ハリー・ジェームス楽団などに参加した。タバキンもファーガソン楽団にいたことがある。71年からスペンサーはロスに移り、トランペット奏者ドグ・セヴェリンセンの楽団やルイ・ベルソン楽団などで活躍。73年に結成された秋吉敏子＝ルー・タバキン・ビッグ・バンドにもよろこんで参加した。現在はテレビの人気番組「ジョニー・カーソン・ショウ」のオーケストラのレギュラー・メンバーにもなっているが、ベルソン楽団でも演奏しており、ベルソンの新作アルバム「サンシャイン・ロック」(パブロ盤)にスペンサーのソロがフィーチュアされている。

コンテ・カンドリは1927年7月12日、インディアナ州ミシャワカ生まれ。兄のピートもトランペッター。1944年に兄とウディ・ハーマン楽団に入り、その後49年にチャーリー・ヴェンチュラのセプテットに参加して名を挙げた。52年から54年までスタン・ケントン楽団に参加。それからはウエスト・コーストで活躍している。ディジー・ガレスピーの影響を受けた人で、テクニシャンとして有名だがこのアルバムではいい味を出し、風格を感じさせている。

シダー・ウォルトンは1934年1月17日、テキサス州ダラス生まれ。R&Bのバンドで演奏したあと58年にジジ・グライスのコンボに参加。62年にアート・ブレイキーのジャズ・メッセンジャーズに入って広く注目された。バド・パウエル派の人で、地味ながら味わいのある美しいプレイを聴かせる名手。

レジー・ジョンソンは1940年12月13日、ケンタッキー州オウンズボロウ生まれ。プロ入りは61年。アーチー・シェップとの共演や、64年の"10月革命"コンサート参加でも知られている。71年からロスに住んでいるが、近年ジャズ界の正面に出ていなかった。

ビリー・ヒギンスは1936年10月11日、ロスの生まれ。58年オーネット・コールマンとの活動で注目された鋭さと柔軟性のある名手。

〈サイド　1〉

1、マイナー・マーチ

おなじみのアルト・サックス奏者ジャッキー・マクリーンの作品。彼は「マイナー・アプリヘンション」など"マイナー"という言葉のついた曲をいくつか書いているが、ここで演奏されるナンバーは、マクリーンが参加した1955年録音のアルバム「マイルス・デイヴィス・アンド・ミルト・ジャクソン」(プレスティッジ盤)で広く知られている典型的なバップ曲。歯切れのよいテーマ・アンサンブルに続き、たくましい躍動感あふれるスペンサー、中音域を巧みに使ったカンドリ、切れ味が鋭くて流麗なウォルトン、そしてジョンソン、ヒギンスと全員のソロがリレーされる。生理的な快感を覚えるほどのヴァイタルでスピード感のあるフレッシュなプレイだ。

2、ラメント・フォー・ソニー

これはルー・タバキンのオリジナル。バラード・タイプの佳曲。タイトルの"ソニー"はタバキンが演奏すればソニー・ロリンズのこと、スペンサーが吹けばソニー・スティットのことになるのかもしれない。ここではスペンサーとカンドリのソロがフィーチュアされている。のびのびとアルトを吹くスペンサーは自信に満ちて輝かしく、歌ごころとエモーションを示して見事。カンドリはヴェテランらしい老練ともいえるフレージングのうまさに味を出す。これを受けるスペンサーのニュアンスのある締めくくりも鮮やかだ。

3、インヴィテイション

映画音楽の大家プロニスラウ・ケイパーの作品。ヴァン・ジョンソンが主演した1952年のMGM同題名映画の主題曲だったが、のちに歌詞がつけられた。同じ作者の「オン・グリーン・ドルフィン・ストリート」と同じくコード進行に魅力があり、ジャズメン好みのスタンダード・ナンバーになっている。スロー・テンポ、あるいはミディアムで演奏される場合が多いのだが、ここではアップ・テンポになっている。全員がよくスイングし、気持よくドライヴする好演。スペンサーの美しいトーン、アイディア豊かでスリリングなソロが楽しい。そしてハイ・ノートを乱発しないカンドリのコントロールのよさも光る。

〈サイド－2〉

1、バルバドス

巨人チャーリー・パーカーの作品。パーカー自身によるレコードは、マイルス、ジョン・ルイス、ローチたちと1948年に録音したサヴォイ盤をはじめとして数種ある。バップの古典として親しまれているパーカーの代表曲のひとつ。エキゾティックなアフロ・キューバン風のリズムに乗ってスタートする。テクニカルなカンドリのソロ。バランスのよいウォルトンのソロもさることながら、スペンサーのガッツのあるソロはまことにエモーショナルな迫力十分の快演であり、パーカーの伝統を感じさせながらも個性を示して大いに頼もしい。ヒギンスとカンドリ、スペンサーによるチェイスがエキサイティングでホットなムードをさらに高める。

2、ア・チャイルド・イズ・ボーン

ご存知サド・ジョーンズの作品。1970年録音のサド・ジョーンズ&メル・ルイス・ジャズ・オーケストラのアルバム「極点」にふくまれていたインストゥルメンタル・ナンバーだが、印象的な美しいメロディーを持っており、歌詞がつけられて歌曲となり、峰純子やカーメン・マクレエがレコーディングした。もちろん多くのジャズメンも好んで演奏しており、ジャズのニュー・スタンダードとなっている。ここではスペンサーがソプラノ・サックスを、カンドリがフリューゲルホーンを吹く。ドラマティックなウォルトンのソロに続いて、スペンサーが歌うようにきれいなテーマを奏してアドリブに入る。すばらしいイマジネイティヴなプレイだ。カンドリのソロも温かみを感じさせこころよく、短かいがジョンソンもセンシビリティの光るソロを聴かせる。ヒューマンな魅力のある好ナンバー。

3、シャイニング・アワー

正しくは「マイ・シャイニング・アワー」といって、フレッド・アステア主演の1943年度RKO映画「青空に踊る」の主題歌としてジョニー・マーサー(詞)とハロルド・アーレン(曲)が書いた。スペンサー、カンドリ、ウォルトン(各3コーラス)、ヒギンス(1)、スペンサー(1)のホットなソロが展開されるスリリングな聴きものだ。

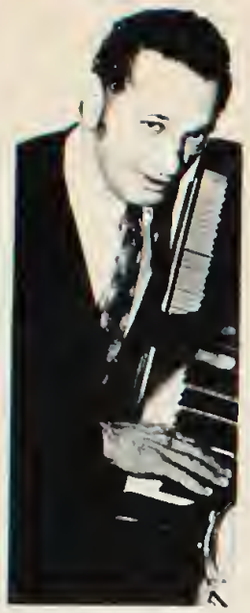
青木　啓

Spotlite Records proudly presents a great pianist's first recordings for 15 years. Memorable solo performances made by Joe Albany, one of Charlie Parker's favourite players, on his own piano at home in Hollywood.

JOE ALBANY *at home*



Spotlite JA1



JOE ALBANY: living legend

The Albany story

A FEW WEEKS ago the postman brought me an airmail packet bearing a Los Angeles postmark. The contents were a couple of tapes on which was more than an hour's music by a musician who is a living legend—Joe Albany.

Listening to this series of newly-minted solos, interspersed with Joe's comments about his career, good and bad times and his personal life, which has not been without traumatic events, was an incredible experience.

A comparison that readily springs to mind is the Library of Congress recordings of Jelly Roll Morton or the recent musical autobiography of Willie The Lion Smith. For Joe talks about the tunes he plays, when he learned them, what they mean to him.

But above all it is the magnificent quality of the music that gripped this listener. This is piano playing of incredible depth, beauty and individuality.

Clearly, none of the few-and-far-between recordings featuring Albany does him justice. And he stresses that even these 1971 efforts are nowhere near his best work. Joe Albany is a man with a large reputation but very little to show for it. However, this ridiculous situation may soon be righted with the release of some of his current recordings. When that happens watch out, piano players!

Joe told me he was born in Atlantic City on January 24, 1924, and in his early years lived in an apartment above a cabaret. "This was during Prohibition so we'd hear all the tunes like 'Some of These Days' by Sophie Tucker and all that stuff.

"Mom says when I heard music as a kid, I'd jump up and down and just voice myself most vociferously in joyous appreciation of sound."

At 10, Albany was presented with an accordion by his father. His cousin Pete taught him the rudiments of music, scales and keys, but the youngster was not "very much in love with the accordion."

He recalled: "It frightened me somewhat, you might say, like doing the bellows shakes and stuff, when I'd see some of those guys get up there and really do it."

So Joe eventually switched to piano and studied for about five months with a man named John Peck who used to play piano in old time movie houses but was actually a fine classical musician.

At high school, Albany was a member of the gym band which included saxophonist Jav Corré, most recently with Buddy Rich, and author Charlie Leeds. Gene Quill was a later member of the band.

Through trumpeter Bob Kersey, Albany was introduced to the records of Louis Armstrong and Duke Ellington who made a lasting impression on him.

During the early 1940s, Joe shuttled between Atlantic City and California and as a teenager started playing seriously. In Atlantic City he worked in a band with trombonist Willie Dennis, who was to die tragically in a car crash.

"We worked seven hours a night, seven days a week, $27 a week. If a party of two came in we started to show!"

From there he returned to Los Angeles. "That's where I really got turned on to music along Central Avenue in after hours spots like Papa Lovejoy's and the Ritz.

"I found myself not thinking chords but thinking melodic lines and the proper harmonies to go with the melody lines."

One night at the Ritz, Lester Young taught Joe the bridge to "Sweet Lorraine." Some years later Albany was to record with the president.

But meanwhile the young pianist had learned some non-musical things which were not so good. With a spot on one lung and poor eyesight, Joe was registered as 4-F by the Army.

After that Albany and his young wife split for Philadelphia where "Charlie Ventura was the big noise and Red Rodney was making his reputation with Dorsey as the youngest trumpeter to ever play with a big band."

After a spell there at the Down Beat Club, Joe changed location again and headed for New York. He got an apartment in Greenwich Village and a neighbour played him a record by Jay McShann called "The Jumping Blues" which featured Charlie Parker.

"I liked it but didn't think too much of it," Joe remembered. The year was 1944 and the 20-year-old Albany got a job in trumpeter Max Kaminsky's Dixieland Band at the Pied Piper.

"Anyway I was already starting to think about other things besides Dixie, like Bop." After that experience, the pianist returned to California and joined Benny Carter's Band at the Hollywood Swing Club.

"I was the only white guy in the band and that lasted about a month and a half. Between my poor reading and the racial tensions when we played in the South, I was ready to quit."

Through drummer Shadow Wilson he got a recommendation to Georgie Auld and joined that saxophonist's big band which recorded for Musicraft. The outfit folded in St. Louis and the stranded bandsmen made their various ways to New York.

Joe made the trek to the East Coast and on 52nd Street he heard Charlie Parker in person. "My ears were opened and my mind opened because it was so beautiful, you know, with so much of what I felt myself."

It was the start of a musical awakening but also a financial depression for Albany. He had no 802 Card and no apartment, or room even, of his own. "That was a bad, bad, terrible existence in those days. We used to sleep in parks. I didn't have a pad or anything. But the music was happening. Bird was happening.

"He was magnificent. It was as if all the wealth of mad beauty, this music, became joyfully heard in my head, my brain. He was swingin' them bells all over!"

Joe worked with Parker on both coasts but never recorded with him. After Bird's death he discovered that the saxophonist had helped him, without a word. Parker wrote to Joe's parents telling them that Albany was "getting in deep" and he paid half towards a one way ticket to get the pianist back to California.

Illness and domestic problems kept Albany off the scene for long periods in the next two decades. He popped up in Wichita, Kansas, in 1948 and worked in a combo with trumpeter Mel Broiles.

For the most part he remained in California and was active in 1957 when he often played at Paul's at Balboa Beach. The late Ernie Edwards heard him on many occasions in August of that year and wrote, "I would consider Joe Albany one of the finest jazz pianists I have ever heard." Around this time Joe made an album with Warne Marsh at a rehearsal. It was subsequently issued on Riverside.

He accompanied and wrote songs for Anita O'Day in San Francisco, and 1963 found him in New York playing a few $10 jobs with Charlie Mingus and holding a spio residency at a Brooklyn Club for a short time.

In the last eight years little has been heard of Albany. He played with Russ Morgan, a popular type band, for about eight months in 1964 but other jobs have been scarce.

Arthritis in the finger joints did not help but now Joe is determined to push all the disappointments and "might-have-been" years aside.

Today, Joe lives with his mother and teenaged daughter Mary Joe. He has a piano, the technique, talent and tenacity to pour out a flood of great jazz, the like of which has not been heard before. All he needs now are opportunities. And these seem to be just around the corner for efforts are being made on several fronts to get Joe Albany recorded in the right setting so that he may assume his proper place as one of the great pianists of the Bebop era, or any other era.

Drummer Roy Haii once referred to Albany as a "great influence" and said his style was a "timeless thing — so good it's commercial." This is true because Joe believes in melody.

"I've always thought that the melody line — and I think Charlie Parker felt this too— was what's important. I also believe that there are people that want to listen to melodies." — MARK GARDNER

MELODY MAKER, November 20, 1971

DESIGN: MALCOLM WALKER

Joe Albany at home

Jazz history has a nasty habit of being distorted by circumstance. Those who were in the right place at the right time may get the credit for the innovations of other men. Some reputations are inflated by heersay. One wonders if Buddy Bolden's stature would be so high if he had actually recorded.

Pianist Joe Albany, however, is an individualist who lives up to the legends of his musical ability. Aside from a few brief appearances on record with Lester Young and Georgie Auld in the 1940's, and a 1957 informal rehearsal with saxophonist Warne Mersh, issued on Riverside Records and now a collector's item, there has been precious little evidence to support the tales of his great ability.

This album, the first to focus exclusively on Joe's remarkable piano style, puts things straight. At last we are able to hear his very original and creative approach in an ideal setting, free from any distractions or well-meant, though ill-conceived, "supervision."

These recordings were made by Joe in his own home, on his own piano. When he felt like blowing he just turned on his tape recorder and played the tunes that he loves and which he finds especially rewarding as frameworks for improvisation.

Through the summer and autumn of 1971, Joe made a series of tapes in this way and sent them to me at regular intervals to indicate his progress. Then he kindly consented for them to be issued by Spotlite Records, allowing Tony Williams and myself to select which items we felt the most appropriate. The tunes on this record represent nearly the entire output recorded by Joe on August 31 and September 5, 1971. They appear on the record, in sequence, and as recorded by Joe on those two days during the autumn of 1971.

Even a cursory listen to the enclosed set will reveal this man's fine musicianship, personal approach and complete integrity as a jazz pianist. Had he recorded more frequently 25 years ago, there can be no disputing that his fame would be more widespread. We hope this LP will help re-establish his proper place in music.

A combination of personal problems and illness kept Joe out of the limelight for too many years. But he has made a fresh start and, as you will hear, his music is more beautiful than ever.

Certainly, Joe Albany listened to Art Tatum and Bud Powell in his formative days and their influence is quite apparent. However, he never became bogged down by pointless imitation and from this his own highly personal and unique style has evolved. It is melodically and harmonically mature and, even in a solo recital of this nature which places such a heavy burden on the pianist, his lines exhibit tremendous rhythmic vitality.

The programme should be an eye-opener to anybody interested in jazz piano. Very few pianists today are playing with this kind of dedication and adventurousness.

In February 1972, Joe made two trio dates for Bill Hardy's Revelation label in Los Angeles, and it is planned to release material from these sessions, along with more selections from the solo tapes, on Spotlite in the near future.

Meanwhile, it should be stressed that by purchasing this LP — Joe's first for 15 years — you are directly helping this fine musician. All profits from sales of this disc will be turned over to Joe who, due to lack of employment opportunities in L.A., has found life a continuous financial struggle for many years.

At this time, Joe aims to put together a quintet to tour Europe so possibly we may have the pleasure of hearing him in person sooner than we had thought.

Joe Albany was one of Charlie Parker's favourite pianists. After playing these sides I will be surprised if he is not one of your favourites too. His return to record is, to my mind, one of the major musical events of 1972

Notes: Mark Gardner (April 1972)
Sleeve layout: Malcolm Walker
Supervision: Joe Albany
Produced by Tony Williams

SIDE ONE	(playing time 21:33)
What's new	4:37
You're blase	3:52
Why was I born	4:10
Jitterbug waltz	4:08
Night and day	4:12

SIDE TWO	(playing time: 23:30)
What are you doing the rest of your life	4:05
Barbados	2:19
Can't we be friends	3:41
Everything happens to me	3:40
You've changed	3:43
Birdtown Birds	2:01
Isn't it romantic	3:19

All items recorded at 1822 N. Wilton Place, Hollywood, California. Side 1 and track 1 side 2 recorded Tuesday, August 31, 1971. All other items side 2 recorded on Sunday, September 5, 1971.

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Printed by Clout & Baker Ltd Made in England

Victory Choral Ensemble

I'll Never Let Go His Hand











HOB RECORDS

HBX 2180

VICTORY CHORAL ENSEMBLE
Never Let Go His Hand

PRODUCED BY JOHN BOWDEN

The Victory Choral Ensemble may well be the most loved and respected East Coast gospel choir. Their innovative arrangements, sophisticated harmonies, and splendid lead singers have helped make them so; Joseph Thornton's flamboyant direction, as dramatic as a dancer's, hasn't hurt. But "Victory" is most admired for its dedication to the ghetto community. Each Sunday, the choir gives free-will performances, so that all can hear and enjoy their rousing gospel. They perform for all the major charities, for political and social affairs. As their good friend. gospel disc jockey Walter Stewart of Station WHAT says, "If the need is there, you can always count on Victory to fill it."

The choir was originally formed as a youth ensemble in the National Convention of Gospel Choirs and Choruses, founded and directed by the legendary Thomas A. Dorsey and Sallie Martin. They eventually moved out on their own, impressing first Philadelphia and then the country with their progressive arrangements Since their recording debut in the early sixties, the choir has had several hits including "Victory Shall Be Mine" led by Henry Lee, "Savior Lead Me Lest I Stray," led by Norma Register, and "Wait On The Lord," led by the Choir director, Joseph Thornton.

On this album, the choir ranges from Thornton's soulful lead on "Never Let Go His Hand" (a nice blend of traditional themes and contemporary chords) to Henry Lee's stylized, bouncy "You Can't Make Me Doubt Him." Norma Register with the vocal clarity of a young Aretha and a sanctified drive all her own makes of "Too Far" an exciting, gutsy "house-wrecker": on such numbers, the choir excels, as they salute the testimony spirit of the past while paying homage to today's sounds.

Notable contributions are made by pianist Lloyd Gary, already celebrated for his accompaniments for Marion Williams and the Imperial Gospel Singers. Gary wrote half of the originals on this album. Philip Pugh, the choir's organist, is a gifted teen-ager. The Victory Choral Ensemble with such bright, young talents as Norma Register and Philip Pugh continue to bridge the generations, satisfying members of all generations

TONY HEILBUT

SIDE ONE

NEVER LET GO HIS HAND (3:19)
(John Hason)
Nashbeau Music/BMI

JESUS (5:01)
(Gabriel Hardiman)

GOD HAS SMILED ON ME (3:42)
(Isiah Jones)

YOU MUST BE BORN AGAIN (3:50)
(Gabriel Hardiman)

SIDE TWO

TOO FAR (3:22)
(Lloyd Gary)

IT PAYS TO SERVE JESUS (5:10)
(Joseph Thornton)

GOD IS WONDERFUL (2:36)
(Lloyd Gary)

YOU CAN'T MAKE ME DOUBT HIM (2:54)
(Lloyd Gary)

All songs published by Our Children's Music/BMI, unless otherwise indicated.

Recorded at Opal Recording Studios, N.Y.C.
Engineer· James Cordon, Jr.
℗ 1975 Scepter Records, Inc

OTHER VICTORY CHORAL ENSEMBLE LP'S AND 8 TRACK TAPES.

HBX-2122 LET IT BE (LP ONLY)
HBX-2147 THERE WILL BE A BRIGHTER DAY
HBX-2164 DON'T GIVE UP

HOB RECORDS
HBX 2180

"ANY UNAUTHORIZED REPRODUCTION OR DUPLICATION
OF THE SOUND EMBODIED ON THIS RECORDING
SHALL BE PROSECUTED TO THE FULL EXTENT ALLOWED BY LAW"

GS-53

JAMES CLEVELAND

& THE CLEVELAND SINGERS

GOOD ENOUGH FOR ME
TRY JESUS
ONE STEP AT A TIME
OH MARY WON'T YOU WEEP
YES, LORD

HE[illegible] OUT
HE'S GOT H[illegible]ON YOU
WHO WILL ANSWER
YOU'RE NOT WALKING ALONE
I WON'T LET ANYTHING
TURN ME AROUND



Everest stereo records may be played with excellent results on any modern mono player with a lightweight pick-up. Whether played mono or stereo long life and full stereo fidelity are assured

EVEREST RECORDS

ARCHIVE OF GOSPEL MUSIC

A STATEMENT OF PURPOSE

With the current renaissance of religious music there has come a proliferation of so-called "gospel" recordings. By its very definition, gospel music cannot be "manufactured." Most of these efforts are rather slick and facile popularizations of either traditional tunes or "composed" religious tunes. Though pleasant, this is not gospel music.

It is the avowed purpose of the Archive of Gospel Music to seek out original recordings and to selectively and carefully make them available to the public as relatively high quality L.P.'s at reasonable prices. The illustrious names represented in this line have long been known and revered by dedicated lovers of gospel music.

Many of you will be meeting old friends in this series, you will also make some new friends among the great talents you might not have had the opportunity to hear till now. To those of you who are new to gospel, a rich and moving experience awaits you.

Many of the groups recorded here have sung together for over three decades. They are the pioneers who have trudged the dusty country roads to spread and perpetuate the "gospel." Few will deny that these God given voices are capable of producing music as sparkling as a treasured loving cup, polished to gleaming perfection. Never contented with simply singing, these dedicated artists bring to their music a rare blend of excitement and rousing assurance which never fails to stir their listeners and move them into an experience crammed with spiritual awareness and emotional relief. They have developed a camaraderie —a togetherness which invariably carries over to the concert audience as well as to the person who listens in rapt silence in his home.

The Archive of Gospel Music is proud to bring you this collection of prized performances. It is *true* gospel music spun from the hearts of rare artists. If your reactions are favorable, we can continue the "good fight" and bring you more great performances —Good listening!

"NO MUSIC LIKE THAT MUSIC"

Nobody has more vividly evoked the kind of supercharged evangelist-gospel atmosphere than Black Novelist James Baldwin (a onetime Harlem storefront preacher) in his 1963 book, The Fire Next Time, *he wrote:*

There is no music like that music, no drama like the drama of the saints rejoicing, the sinners moaning, the tambourines racing and all those voices coming together and crying holy unto the Lord. I have never seen anything to equal the fire and excitement that sometimes without warning, in a church, caused the church, as Leadbelly and so many others have testified, to "rock." Nothing that has happened to me since equals the power and the glory that I sometimes felt when . . . the church and I were one. Their pain and their joys were mine, and mine were theirs . . . and then cries of "Amen!" and "Hallelujah!" and "Yes, Lord!," "Praise His name!," "Preach it, brother!" sustained and whipped on my solos until all became equal, wringing wet singing and dancing, in anguish and rejoicing, at the foot of the altar.

There was a zest and a joy and a capacity for facing and surviving disaster that are very moving and very rare. Perhaps we were, all of us: pimps, whores, racketeers, church members and children—bound together by the nature of our oppression. If so, within these limits we sometimes achieved with each other a freedom that was close to love. I remember, anyway, church suppers and outings, and, later, after I left the church, rent and waistline parties where rage and sorrow sat in the darkness and did not stir, and we ate and drank and talked and laughed and danced and forgot all about "the man."

This is the freedom that one hears in some gospel songs. There is something tart and ironic, authoritative and double edged. White Americans do not understand the depths out of which such an home tenacity comes but they suspect that the force is sensual. To be sensual, I think, is to respect and rejoice in the force of life, of life itself, and to be *present* in all that one does, from the effort of living to the breaking of bread.

CATALOG OF ARCHIVE OF GOSPEL MUSIC

THE SWAN SILVERTONES	CS-60	THE HIGHWAY Q.C.'S	CS-64
THE CARAVANS	CS-61	THE FIVE BLIND BOYS OF ALABAMA	CS-65
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1. VERSION

Writer - Bob Marley
Artist - Sandra Jah-Larry
Producer - Lloyd Charmers

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FRANK COOK



EAR-1007

Side A

NUGGIES
(6:06)

TOY ROBOTS
(5:58)

COLOR POP A PICTURE
(6:19)

Side B

PAPER PEOPLE
(5:43)

KIDS
(6:48)

HALF-BALL*
(5:24)

MUSICIANS

RON KERBER - Saxophones
MARK KNOX - Ensoniq ESQ-1, Yamaha DX-7 and TX 816, Akai S-900
JIM MILLER - Acoustic/Electronic Drums
FRANK COOK - Custom Fretless Bass
*Guest Artist **ANDY LALASIS** - Bass

All compositions written, arranged, and produced by Frank Cook, except "Half-Ball" written by Frank Cook and Andy Lalasis © 1988 Maypop Music (ASCAP)

Recorded and digitally mixed at Strata Studios, Folsom, Pa. Engineered by Mark Knox and Dennis Nardi. Direct Metal Mastering by Europadisk, NYC.

Album concept and design by Frank Cook.
Photography: Joe "Tug Boat" Boyle.
Jim Miller uses Meinl Profile "Dragon" cymbals exclusively.

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(THE YOUNG AND THE RESTLESS)
The Living Strings

RAINY DAYS AND MONDAYS
The Living Voices

THIS ONE'S FOR YOU
The Living Strings

SIDE B

WE'VE ONLY JUST BEGUN
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WHEN I NEED YOU
The Living Voices

THE HOMECOMING
The Living Strings

MANDY
The Living Strings Plus Two Pianos

THE LONG AND WINDING ROAD
The Living Voices

SIDE C

MUSIC BOX DANCER
The Living Strings Plus Two Pianos

HOW CAN YOU MEND A BROKEN HEART
The Living Voices

A WEEKEND IN NEW ENGLAND
The Living Strings Plus Two Pianos

MY LIFE
The Living Voices

WHAT I DID FOR LOVE
(from "A Chorus Line")
The Living Strings

SIDE D

WHY HAVE YOU LEFT THE ONE
(YOU LEFT ME FOR)
The Living Voices

LOVE'S THEME
The Living Strings Plus Two Pianos

YESTERDAY ONCE MORE
The Living Strings

YOU AND ME AGAINST THE WORLD
The Living Voices

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The Living Strings

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Artist and Repertoire Coordinator Gerald P. Piano
Photographer David B. Hecht
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LARRY GELB

Cadence Jazz Records
CJR 1012

Featuring

KIM PARKER







The Language of Blue



LARRY GELB — THE LANGUAGE OF BLUE

CadenceJazz Records
CJR 1012

Jazz At The Philharmonic
A1 · 4:24

When Norman Granz
Put on his pants in 1946
He made a few calls
To the concert halls
And turned on the classical chicks.

There'll be jazz
At the Philharmonic today.
After 32 bars,
You won't hear the tonic today.
You might see Monk or Hubert
But you won't hear Franz Schubert
Play some hip
Enharmonic delay.

Miles Davis may be near you
But Tchaikovsky, you won't hear you
Better turn on
To Dameron.
Get your camera on
And snap a shot of Sonny.
He don't make Vladimir's money
But for what he does,
He gets a buzz.

There'll be jazz at the Philaharmonic today
Better have a toke before the cats
Start to play.
Whatever Dexter says,
Bears more weight than Boulez.
He paid his debt to Pres.

I have often wondered
What Bach would have thought of Bird.
Then another thought occurred
Maybe Bach was Bird or Bird was Bach
Anyway, it's a helluva culture shock.

There'll be jazz at the Philharmonic today.
After 32 bars,
You won't hear the tonic today.
Not even Henry Cowell
Compares to what Bud Powell
Did before he threw in the towel that day.

So I may dream a million dreams
But this one won't come true·
That the New York Philharmonic
Would play a benefit
For the cats who play in Blue.
(In other words,
"It'll never be the other way around.")

Waltz For Phil Woods
A2 · 6:55

If you dig Phil Woods,
You'll receive some mighty heavy goods
In its purest form
Be-bop from a horn so warm
And oh so swinging
You would swear
A Bird was singing
An altered II V prayer.

And I must insist
That it's true that giants do exist.
They still walk the Earth.
Johnny Hodges left the scene
And Cannon's gone.
Still Phil's here to carry on
The love that is real,
Love you can feel
Each time he plays.

Alternate Master
A3 · 2:29

So ya' got me cryin' the blues
And lookin' for news
Checkin' out my past life
For clues
They told me in my last life
I'd lose
But I thought that you were different
Something really true
A genuine mutation
Of other guys I knew
But you're just another
Sad shade of blue
Gonna' find an alternate master for you.

So ya' got me snortin' cocaine
And numbin' my brain
Hangin' out with hipsters
In Spain
Reading Aldous Huxley
In Vain
And wearin' out my copy of "After the Rain"
When will I leave this sad state of mind behind.

So ya' got me fastin' for days
And changing my ways
Searching for a feelin'
That stays
Lookin' for a day gig
That pays
Sleepin' by the ocean
And catchin' the rays
When will I leave this sad state of mind behind.

To Bird With Love
A4 · 5:15

A dream ago,
An energy flow
Filling the planet
With sweet music
Caught in the human race
A genius so out of place
Who sang like a Bird with Love
With rapture
That was so sublime
Reminding me of the time
When we were ourselves

When we were free
To improvise a love
Free from the MADNESS
That follows close behind
The gentle gifted kind

I dry my eyes
When his music flies
Into my heart
Again and tells me
He's not too far away
He's only a star away
And I'd follow him to the end

So I'm singin' this song
To Bird with Love
Cuz Bird is my best friend...

Kim, When I Close My Eyes
Instrumental
A5 · 6:10

The Language Of Blue
B1 · 4:05

In the Language of Blue
I speak to you
Because I know that you'll understand
That something so outrageous
Has got to be contagious
Like in the middle ages
Those games that they played
Oh I wanna crusade

Like "The Birth of the Cool"
A subtle rule applies
One that logic defies
Those groovy inner voices
Were very conscious choices
And now my heart rejoices
To the subtle sounds of your sighs

Some people say
that love is just passing show
A difficult row to hoe
A garden beneath the snow
A secret we just can't know
But I know cuz I paid my dues:
"Love is just singin' the blues"

In the Language of Blue
I'd like to tell your lips
That I'd like to try them on for size take a trip inside your eyes
I've finally come to realize
that I speak the Language of Blue
Because of You
Giants steps are you!

The Band In Heaven
B2 · 3:45

And when I think of Trane,
That I'll never see him play again;
I have one thought to ease my pain·
He's in the Band in Heaven

Where the cats they wail all day
Cats who've always had
So much to say,
Are free to say it
in a heavenly way
In the Band in Heaven

Fathers of yesterday
like Bird and Pres;
Listen lovingly
to what Dolphy says.
Fathers of tomorrow
Turn on to Scott LaFaro.
While Duke writes charts
For sophisticated hearts.

Booker, Brownie, Louis and Lee
Teaching Gabriel
how a tone should be,
So that someday
Maybe even he
Can do his thing
In the Band in Heaven,
Where the angels swing.

Hopalong Cassidy
B3 · 6:50

Hopalong Cassidy
was played by William Boyd
He wore a funny suit and hat
So he could stay employed
He was brought to you by Dairy-Lea
And when I was three
I couldn't understand
Why a forty year old man
Was brought to me
By a carton of cottage cheese

Oh the things that go into your head
While searching for love and balance
Oh the thoughts that feed your talents
We are creatures of a logical evolution
Developing like photographs
and all of a sudden
You find yourself watching·

Clayton Moore,
he played the Lone Ranger
He wore a funny mask
so we'd think he was a stanger
Sky King was played by Kirby Grant
George Reeves played Superman
He wasn't as peachy as Nietzche
Would like him to be
But he was hip enough for me!

My Friend Picasso
B4 · 4:48

My friend Picasso
helped me shape my mind
In magic lines
that grew inside my head.
So delicate were feelings only he could paint in me
I hoped that we would wed.
And I would leave home and move
Inside of the Louvre.
And maybe watch him draw a goatee
On Don Quixote,
Or maybe, he would choose me.

My picture hewn with love in Pablo's hand
As I would stand among immortal frames.
While all my friends were mixing fingerpaints,
I stood with saints and memorized their names.
And thought,
"My God, I've come far
To be where we are."
My friend, Picasso looking up at me
His easel-free,
Will always be
My favorite memory.

The Record Collector
B5 · 5:33

I love spaghetti
And Dean Benedetti.
My cash flow is petty
And my hair's too long.
My main affection
Is my record collection
Nothing turns me on
Like a well-played song.
"Indigos" by Duke:
Cadenzas played by Newk.
They all say I'm a kook,
But I don't care.

I bought 'em when they made 'em
Early Armstrong, Early Tatum.
An' I played 'em and I played 'em
'Til I wore them out.
And when it comes to matters
Concerning vinyl platters,
I'm like a few mad hatters
That were just let out.
I think Ravel is swell,
Impressionistic as hell,
But you see Debussy
Had voicings more juicy.
Bill Evans even used them in a blues, see
And I dug it.

So I asked him for the changes
to "Waltz for Debby"
One night
At The Village Vanguard.
He wrote them out on a napkin,
Altered, and everything.
I went home to my axe,
began to relax,
And I sounded like the real thing.
I finally felt that I could swing.

Personnel:

LARRY GELB · piano
KIM PARKER · vocal
GARY LEFEBVRE · saxes
TIGER OKOSHI · trumpet
DOUG SMITH · bass: A3
MIKE RICHMOND · bass: A2,4,5; B1
PAUL ROSTOCK · bass: B4
ADAM NUSSBAUM · drums: A2,4,5; B1
GLEN DAVIS · drums: A1, B2,3,5
RDY CUMMING · bass: A1, B2,3,5
BOB VENTRELLO · drums: B2, 3, 5

POEM

It's never been easy to find
Good songwriters with a jazz mind.
But here's one I think you should know.
He writes all the words and can blow.
His tunes are a groove, the harmony's terrific,
And he drops them like eggs.
My God he's prolific,
One day I asked him if he would draw
A musicel portrait of my mother-in-law.
The very next day, like an ingrained habit.
He pulled from his hat a musical rabbit.
He's quite a guy, this phantom from Scranton
He knows all the cats, from Satchmo to Blanton.
(Even Lamont Cranston).
So, it's with a great deal of pleasure and pride,
I urge you to check out this new Cadence side.
P.S. The singer is great and I laud her.
She swings! By the way she's my daughter.

Phil Woods · 3/4/82

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CADENCE: How old are you? Where are you from?
LARRY GELB: I am 32 years old. I was born in Scranton, Pennsylvanie.
CAD: Piano lessons?
L.G.: I started playing seriously when I was seven years old. I used to go to the movies just to hear the soundtrack and then I'd run home and play the whole score on the piano by ear. Then when I was 11 years old I started composing and writing lyrics. I got seriously into Jazz through Bill Evans. I found the album "Conversations With Myself" and he was doing the same kind of thing I wes doing, only more advanced. I got turned on to him and he became my kind of father figure in music. And then the Miles band with Tony Williams had just come out around that time and I got heavily into that. Those were my two strongest influences, as far as form goes; Bill Evans and Herbie Hancock with Miles. Then I backtracked and studied thousands of hours of Bird and Bud Powell to get the roots. Then I was heavily into Paul Bley and Ornette Coleman through the *Free* thing.
As a song writer, Rodgers and Hart are my favorites - so I'm basically kind of an ingredient of all those things.
My strongest formal influence was through Madame Chaloff, who was Serge Chaloff's mother, she was my piano teacher. She totally straightened me out completely. I got in touch with her through Steve Kuhn, he was one of her students. She taught yoga, psychic healing and Russian piano technique and blended it all into one thing. She was the most influential person in my life. She was an amazing woman who turned me on to myself. I had the talent, but she pointed me in the right direction.
CAD: Didn't she live in Boston?
L.G.: She did, I moved to Boston to be with her.
CAD: Did your family like Jazz?
L.G.: My folks were big band freaks. In 1950 television had not taken over yet and they mostly played records so I constantly heard that and lots of Frank Sinatra records, so I was exposed a lot to Harold Arlen, Cole Porter, Rodgers & Hart, Jerome Kern and all the great song writers. I always knew what I wanted to do since I was a little kid, I wanted to be a writer, composer and player - and that's all I've ever done. I'm a 24 hour a day musician, that's it, that's my whole life.
CAD: Now you live in a *non*-metropolitan area which has a heavy Jazz involvement.
L.G.: Right, in the Delaware Water Gap. I had been living in California up until 1979, I moved out there about eight years ago. I had a quartet out there with Gary Lefebvre. I moved back here in 1979, and the first person I met was Kim (Parker). And from that moment on we've had a musical love affair, we both had highly developed unique talents and were both dying for recognition outside our small circles. Phil Woods has been immensely helpful to me as far as recognition goes, as has Chan, Kim's mother, in Europe.
CAD: You were writing before this...
L.G.: Yeah, since 11 years old.
CAD: Who was singing it?
L.G.: Nobody. When I would play in clubs we would just do the tunes. I would just do the lyrics for friends of mine, but there was never anybody who was hip enough to pull them off - that was accessible (to me).
When I saw what Kim could do, I just used to write three tunes a day for her. I finally had somebody who could be my voice.
I started writing especially for Kim, I wrote like 43 songs for her the first year.
CAD: Did the music change?
L.G.: No, I just wrote more of it. I just tripled my output, 'cause I knew it could be interpreted immediately.
CAD: Your songs have a lot to do with the whole Bop movement and Bird in particular, don't you find it ironic...
L.G.: Right, I believe in magic, my entire life is on a path and has always proven itself. When I moved to California I just used to practice and compose 15 hours a day and I had a picture of Bird right by the piano for two years. Then I moved into the Delaware Water Gap, all of sudden I met Kim, and this whole thing came into being and I started writing these historical songs. When I met Kim she was calling herself Kim Ibeko. Then people would just say, 'Kim Ibeko, Charlie Parker's stepdaughter.' She is officially Kim Parker that's the only official name she's had since she was a little girl.
CAD: It's hard to believe that you write all the music and lyrics, she sings them with such empathy.
L.G.: Everything on this album was written specifically for Kim and with her in mind to do them. "My Friend Picasso" is really autobiographical, we were coming home from a gig one night and she was telling me how when she was a little girl her fantasy playmate was Pablo Picasso. While she was telling me about it, I wrote the song in my head.
CAD: The lyrics seem so *natural* to her.
L.G.: That's the amazing thing about our relationship.
CAD: You don't *sing*?
L.G.: I do sing, in fact, I sound like Dorough only I don't have that much confidence in it - I consider myself a writer and a player. Basically, I try to incorporate the strongest Jazz roots as far as form and on tradition I go with the lineage of song writers.
CAD: What inspired you to write "Jazz At The Philharmonic"?
L.G.: We were hired to do a benefit concert for the North Eastern Philharmonic Orchestra. A Jazz concert to raise money for classical orchestras. I wrote it for that occasion saying it would never be the other way around.
CAD: Any other ventures at the present?
L.G.: Yeah, writing a science-fiction book right now about an archaeologist who discovers an ancient city that's like two million years old and he finds out that there's a hidden society where being a Jazz musician is a lucrative thing - nobody will believe it (laughter).
CAD: That *is* science fiction.

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SIDE ONE

BLUE EYES CRYING IN THE RAIN (F. Rose)	ASCAP	2:38
ONE DAY AT A TIME (Kristofferson; Wilkin)	BMI	3:33
I'LL FLY AWAY (A. Brumley)	SESAC	2:55
AMAZING GRACE (Trad.; arr. A. Cannon; L. Willis)	BMI	3:10
WHY ME (LORD) (K. Kristofferson)	BMI	2:57

SIDE TWO

(THERE'LL BE) PEACE IN THE VALLEY (FOR ME) (T. Dorsey)	BMI	2:43
JUST A CLOSER WALK WITH THEE (Trad; arr. A. Cannon; L. Willis)	BMI	3:09
YOU CAN'T BE A BEACON (M. Cooper)	ASCAP	2:31
IT IS NO SECRET (S. Hamblen)	BMI	2:50
EVERYTHING IS BEAUTIFUL (R Stevens)	BMI	2:40

PRODUCERS: LEWIS WILLIS & ACE CANNON
ENGINEERS: LEWIS WILLIS & AL PACHUCKI
STRING ARRANGEMENTS: AARON NESBITT

Musicians:
Steel Guitar—Lloyd Green
Rhythm Guitar—Tommy Allsup, Jimmy Capps & Robert Thompson
Bass Guitar—Henry Strzelecki and Thomas Cogbill
Drums—Willie Ackerman
Lead Guitar—Billy Sanford, Peter Wade & Reggie Young
Piano—Jerry Smith & T. O. Earnheart
Disk Mastering: Howard Craft, Mastercraft Recording Corporation, Memphis, Tenn.

Vocals:
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Gracing the cover of the Sherwoods' sixth olbum is our "brood"—"ducky" Elsie Leach, the Scottish Lody-of-the-Ivy-Room. Appropriotely, she has exactly twice the tradition ot Cornell os do the Sherwoods, seventeen years compared to their "8½". There hove been some chonges made throughout these years; their repertoire hos dropped a lot of the old "modern sound" of college groups in fovor of increasingly complex ond dramotic "folk" and "musicals" arrongements, spring tours hove ranged as far south os Borbados Island ond successively to the Dorodo Beach Hotel in Puerto Rico and Caneel Bay Plontation in the Virgin Islands, ond, of course, new members hove brought in their own ideas of on ond off-stoge entertainment. On the front cover, left to right, ore Mike Kinney, Bill Freemon, Rob White, Lady L, Craig Shumate, Ron Johnson, and obove him Bill Shernit, John Perine, Fred Kewley, Denny Riddick, John Duggor, Geof Hewitt, Jim White, and Bozo Chagnon.

SIDE ONE

A TASTE OF HONEY One of the important functions of music is creating the proper mood to involve the listener in the lyrics. This song is interpreted as a thought process. As a forsaken man thinks about his lost love he changes moods many times As the song opens, a sad tone is established, moving gradually to the hopeful: "but I'll take with me the warmth of thee." The solo creates an eerie feeling of loneliness, moving into an increasing feeling of frustration, then, a sigh of hopelessness gives in to deep depression "She will return" is shouted, then repeated as a questioning afterthought. As the words "She'll come back for the honey and me" are sung, the bright sound of "honey," a self-definition, is lost to the final realization of "me," and the concluding thoughts build into wild frustration, indicating the probable fate of this love.

SHENANDOAH The Sherwoods learned this American folk song in the musty laundry room of a German hotel during their 1964 European Tour with the USO Throughout the summer, troops commented on the song, probably because they could easily identify with the theme—"far away, across the wide Missouri." Bill Shernit solos.

SUMMERTIME Although this is a lullaby from Gershwin's Porgy and Bess, all of the lyrics are not conducive to sleep. John Perine sings about the present and future life of this child. The future is one we all expect—"you'll spread your wings and you'll take to the sky." Rob White's haunting whistle adds to these thoughts.

ALLENTOWN JAIL Fred Kewley sings of the consequences of a love that is more powerful than justice, and the unhappiness this can cause. In this song there is a plea to the upholders of justice —a suggestion that stealing the diamond was justified.

MOON RIVER The theme song of the movie Breakfast at Tiffany's, 'Moon River ' will go down as one of the classic tunes of our day The Sherwood arrangement is essentially a duet with the other parts adding lower harmony and movement much as might be played by the left hand on the piano. The song is a loose metaphor of a person's longing and a river's flowing, both are "after the same rainbow's end," an end sought whether or not it exists

A BRIGADOON MEDLEY The Musical Brigadoon concerns a fantasy world in the Scottish Highlands. By falling in love with a girl of Brigadoon, a wandering hunter is forced to choose between this world and the real world outside. The final words of this medley, sung by Bill Shernit, "In thy valley, there'll be love," contain the theme of the three songs—"The Heather on the Hill," "Come to Me, Bend to Me," and "Brigadoon" itself. The first two songs are the kind of invitation one might receive if he were to go to Brigadoon, the subject of the third song. Special note should be given to the outstanding lyrics of these three tunes.

SIDE TWO

HANGMAN Mike Kinney, the soloist, brought this unusual approach to the old folk song to the Sherwoods. It is a pulsating, increasingly frightening idea. As a man nears his final living moments, grasping for help from those who have come to see him die, he is refused the hangman's fee by first his father, then his mother. Traditionally the hangman could be 'bought off', the tension mounts as we await the answer of his sweetheart—his last hope.

TRY TO REMEMBER The most popular song from the musical The Fantasticks, "Try to Remember" presents many ideas analogous to life. The listener, if caught up by the mood, should receive personal impressions from his past that he would like to "follow," but due to various circumstances has been unable to The arrangement is dramatic in nature and effective in large concert situations such as those at Hartford, Carnegie Hall, the University of Michigan, or the Sherwoods' own "Fall Tonic."

THE HOUSE OF THE RISING SUN Bozo Chagnon growls out the ill-fated life of a drunkard-gambler. The climax is expressed by the group as it describes what such a man looks for and needs to be satisfied Remorsefully Bozo returns with a word of warning for his brother, finishing with a final description of the destructive powers of the House of the Rising Sun.

IMAGINATION "Imagination is funny, it makes a cloudy day sunny" is one of the fine images of this love song. The song describes what one's imagination can do for a relationship, especially when the prerequisite, love, is not reciprocal. The song ends with a bemused 'question' and the hope of a positive answer

SOMEONE IN LOVE Bill Shernit gives new depth and intimacy to one of the oldest songs in the Sherwood repertoire. This is a fine example of Bill's outstanding soloist abilities and sensitivity to the mood of a song. Here he is found "feeling like someone in love "

BURY ME (Beneath the Willow) Since the album contains musical thoughts that describe contrasting sides of love, it is fitting that Rob White ends with a statement of choice. Either he is successfull in love or he considers himself a failure in life. The only possible solution, he feels, is death—"maybe then she'll think of me.' The lyrics suggest the wider meaning that we often realize a person's value only after losing the chance to express it.



Leader: Fred Kewley
Cover Design: John Duggor
Correspondence: SHERWOODS, Willard Straight Hall, Ithoca, N.Y.

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THE HEART OF THE MARCH





FREDERICK FENNELL AND THE EASTMAN WIND ENSEMBLE

PAUL PARAY AND THE DETROIT SYMPHONY ORCHESTRA PERFORMING:

Stars and Stripes • American Patrol • La Marseillaise

Hands Across the Sea • On the Mall • The Thunderer

The Ràkòczy March • The Wedding March • And Many Others

MUSIC FROM THE STEREO SOUNDTRACK OF THE UNIVERSAL MOTION PICTURE

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MCA-1624

JAMES STEWART

BACK IN 1952 I was at Universal Studios filming "Thunder Bay" with Joanne Dru and Dan Duryea. The director, Anthony Mann asked me one day if I would consider playing the role of Glenn Miller in a movie based on the life story of the great band leader. It didn't take me half a second to decide, because I'd been a fan of his way back since the Glen Island Casino days. I'd seen Glenn perform with his band in Princeton a couple of times and I just loved his music. There was a hitch, however, because Helen Miller had turned down all offers to capitalize on her famous husband's popularity with a biographical novel or a motion picture based on his great musical career. The problem was that when Glenn Miller disappeared over the English Channel on December 15, 1944, the ill-fated flight captured news headlines for many years as rumor followed rumor that Miller still lived. The many news stories may have intrigued the public, but it shattered the emotions of his late widow and drove her into anonymity with her two children, Stevie and Jonnie Dee. • Anthony Mann, producer Aaron Rosenberg and I later met with Mrs. Miller and explained that we would treat the screen biography of her husband with honesty and sincerity, making a pledge with a written promise to give her final approval of the script, page by page. In this manner, over a cup of Mrs. Miller's coffee, "The Glenn Miller Story" began its journey to the screen, capturing the true life of Glenn Miller in a dramatic screen biography. • After I received the first script, I didn't realize what a wonderful story it was—it was fascinating and had everything—a great love story, a cavalcade of American dance music, humor, pathos and a rekindling of a brief era that served as the background music for some of the most romantic memories of a generation. Miller's "Moonlight Serenade" perhaps accompanied more marriage proposals and declarations of love than Wagner's "Wedding March." • I began preparing myself months before production to learn the mechanics of playing a trombone. Under the guidance of Joe Yukl, a noted jazz trombonist who incidently records the title role on this soundtrack, I mastered every note for both conducting and playing, twenty-three numbers, but I never actually blew a single note. You see the noise that came out of my trombone was so bad they had to put a cork in the mouthpiece to make sure I would never be heard. • Because the music in "The Glenn Miller Story" was produced in four-track stereo, the original Bluebird RCA recordings of Miller's arrangements could not be used. Instead, the Universal International Music Department, under the guidance of Joseph Gershenson and Henry Mancini, acquired all the original manuscripts in Miller's library and copy-traced, note for note, the ad lib solos in each tune. Seven members of the original Glenn Miller Orchestra were located to become the foundation of the all-star musicians who recorded the numbers. They included Chummy MacGregor, piano, Babe Russin and Willie Schwartz, reeds; Dick Fisher, guitar, Rollie Bundock, bass; Zeke Zarchy, trumpet, and Paul Tanner, trombone. • The tunes highlighted in this soundtrack include such Miller hits as "Moonlight Serenade," "Little Brown Jug," "Pennsylvania 6-5000," "Tuxedo Junction," and "American Patrol." In addition, one of the most exciting numbers is a classic jam session of "Basin Street Blues," featuring Louis Armstrong. • Glenn Miller truly had a unique sound all his own. His style was never limited to stereotyped introductions, modulations, first choruses, endings or even trick rhythms. The fifth sax, playing the clarinet notes most of the time lets you know whose band you're listening to. In his march towards success, he held three trump cards—his undeniable talent as an arranger, his enormous skill as a manager and organizer, and, of course, his orchestra. He was a genius for editing arrangements. He'd listen to a new one and suggest a slightly different voicing or a different background behind a solo, and the whole thing would suddenly fall into place. For example, Joe Garland had written a piece based on the music from Fletcher Henderson's "Hot and Anxious" which Artie Shaw had played, but never got around to recording because its length exceeded the capacity of a 78 rpm record. Glenn Miller took hold of it, did the necessary pruning and reshaping and transformed it into the classic "In The Mood." • Glenn Miller's music is just as popular today as ever. I had not seen "The Glenn Miller Story" in 30 years. When I screened it recently, I marveled that the music is as fresh and unique as ever—just as the Miller legend itself lives on. • Although Miller led the Number One band in the nation when the United States entered World War II, he joined the Army Air Force, in order to bring his music to our fighting men overseas. Eventually Glenn Miller made the supreme sacrifice for his country. • On the anniversaries of the 40th year of his tragic disappearance and the 80th year of his birth, I'm very honored to salute Glenn Miller. He will never be forgotten, for the world will always have the wonderful music he created. • Long live that magnificent sound.

James Stewart

Side One

MOONLIGHT SERENADE
TUXEDO JUNCTION
LITTLE BROWN JUG
ST. LOUIS BLUES-MARCH
BASIN STREET BLUES*

Side Two

IN THE MOOD
A STRING OF PEARLS
PENNSYLVANIA 6-5000
AMERICAN PATROL
OTCHI-TCHOR-NI-YA*

Played by The Universal-International Orchestra
Conducted by Joseph Gershenson
and a Special Recording of Two Selections by *

LOUIS ARMSTRONG & THE ALL STARS

Louis Armstrong: trumpet. "Trummie" Young: trombone
Barney Bigard: clarinet. Billy Kyle: piano
Bud Freeman: tenor sax. Kenny John: drums. Arvell Shaw: bass

JAMES STEWART JUNE ALLYSON

HENRY MORGAN CHARLES DRAKE GEORGE TOBIAS BARTON MacLANE
FRANCES LANGFORD LOUIS ARMSTRONG GENE KRUPA

Written by VALENTINE DAVIES and OSCAR BRODNEY Produced by AARON ROSENBERG Directed by ANTHONY MANN

G GENERAL AUDIENCES All Ages Admitted

DOLBY STEREO IN SELECTED THEATRES

MCA RECORDS MCA-1624

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Monteverdi-Selected Works

Vocal and instrumental ensemble

NADIA BOULANGER

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Monteverdi-Selected Works

Marie-Blanche de Polignac, soprano
Hugues Cuénod and Paul Derenne, tenors Doda Conrad, bass
with Gisèle Peyron, Irène Kedroff, Lucie Rauh, Nathalie Kedroff and an instrumental ensemble
directed by

NADIA BOULANGER

SIDE 1

Hor che'l ciel e la terra (3 41)

Madrigal for six mixed voices, two violins and continuo from the eighth book of madrigals, Madrigali guerrieri et amorosi (1638)
The words are the octave of a sonnet by Petrarch:

'All nature is at rest, the [illegible] and the [illegible] Full [illegible] sleep, thoughts and dreams [illegible] thought of her I love, burns [illegible]

Lasciatemi morire (2 46)

Madrigal for five voices and continuo from the sixth book of madrigals (1614). This is the first part of an arrangement by the composer of the lament for solo voice which is the only surviving fragment of his opera Arianna (1608). The words are by Ottavio Rinuccini. Ariadne learns that Theseus has deserted her. She is left to mourn her fate on the island of Naxos.

'Let me die. I suffer [illegible] hope [illegible] Ah [illegible]

Zefiro torna (7 47)

Chaconne for two tenors and continuo from Scherzi musicali (1632), reprinted after Monteverdi's death in the ninth book of madrigals, Madrigali e canzonette (1651). The words are by Ottavio Rinuccini.

The west wind returns and nature [illegible] girls sing happily [illegible] more lovely, the sun more bright, the speech [illegible] I wonder [illegible] weep and sing their praise.

Ardo (4 09)

This is a duet for two tenors and continuo from the eighth book of madrigals, Madrigali guerrieri, et amorosi (1638), reprinted in the posthumous ninth book, Madrigali e canzonette (1651). It is a short piece in recitative style with sudden changes of mood to suit the words. It begins with a passionate outburst on the word *ardo* (I burn).

'I burn and dare not disclose my [illegible] Sometimes I take courage and [illegible] presence terror seizes me and I dare not [illegible] speak. When [illegible] my passion the words die [illegible]

SIDE 2

Ohimè, dov'è il mio ben? (1 40)

Romanesca for two sopranos (here sung by two tenors) and continuo from the seventh book of madrigals (1619). The complete piece is in four parts, of which this is the first. The words are by Bernardo Tasso:

Where is my heart's joy? Who has robbed me

Chiome d'oro (2 20)

Canzonetta for two sopranos (here sung by two tenors), two violins and continuo from the seventh book of madrigals (1619).

Tresses of gold, you bind my heart. Bright pearls, should you [illegible] roses. I am undone. Lively stars, your laughter [illegible] speak. I am happy. Ah, [illegible]

Il ballo delle ingrate (12 40)

Ballet in genere rappresentativo for solo voices, strings and continuo. First performed in Mantua, June 4, 1608. First printed in the eighth book of madrigals. The words are by Ottavio Rinuccini. The scene begins at the mouth of Hell, with flames greedily jumping forth from inside. In the foreground Venus and Amor plead with Pluto to allow the *anime ingrate* (the women whose hard-heartedness in love has condemned them to eternal punishment) to return for a few moments to the world above, so that their misery may be an object lesson to those ladies in the audience who are equally cruel to their admirers. Pluto consents. The *anime ingrate* appear in the scene and dance a solemn measure. Their liberty is short-lived, however, for when Pluto's homily is ended they are condemned to return to their dark horror. Their final appeal is to the ladies who have witnessed their misery, whom they beg to learn pity.

[illegible]

Amor (Lamento della Ninfa) (4 13)

Madrigal for soprano, two tenors, bass and continuo from the eighth book of madrigals. There are properly three parts, an introduction sung by the three male voices, the nymph's lament, and two lines of concluding narrative also sung by the three male voices. The third part is not recorded here. In the second part the soprano is the nymph who sings the lament, while the three male voices sing the few words of narrative (*e cessò il ciel mirando il suo termol*) and also the two lines of sympathetic comment (*misserella* etc.) which in the original poem were a refrain after each verse. The words are by Ottavio Rinuccini.

*Do I [illegible] ever damned when a man [illegible] Heedless she [illegible] full [illegible] [illegible] and she and [illegible] my [illegible] and my sufferings with death? [illegible] more [illegible] [illegible] [illegible]

Stereo SOL 299

MUSIC BY
MONTEVERDI
1567-1643



ILSE WOLF • ROBERT TEAR
GERALD ENGLISH • CHRISTOPHER KEYTE

ENGLISH CHAMBER ORCHESTRA
RAYMOND LEPPARD

EDITIONS DE L'OISEAU-LYRE

MUSIC BY MONTEVERDI

STEREO
SOL 299
(INSERT INCLUDED)

(1567-1643)

SIDE ONE

1. Bel pastor
2. Ohimè ch'io cado
3. Fugge il verno dei dolori
4. Non così tosto io miro
5. La pastorella mia spietata
6. Dolci miei sospiri
7. Lidia spina del mio core
8. O rosettai che rosetta

SIDE TWO

1. Lamento della Ninfa
2. Della bellezza le dovute lodi
3. Si dolce è il tormento
4. Gira il nemico insidioso

ILSE WOLF (Soprano) ROBERT TEAR (Tenor)
GERALD ENGLISH (Tenor) CHRISTOPHER KEYTE (Basa)

A section of the ENGLISH CHAMBER ORCHESTRA comprising
Leader: KENNETH SILLITO Violin
JOHN WILLISON Violin
QUINTIN BALLARDIE Viola
ALEXANDER TAYLOR Viola
BERNARD RICHARDS Cello
PHILIP SIMMS Double bass

Directed from the harpsichord by RAYMOND LEPPARD

Harpsichord by Thomas Goff

Cover: Portrait of Monteverdi from "Fiori Poetici" (1644). Decoration from the 1615 edition of Monteverdi's madrigals published in Venice by Ricciardo Amadino

One of the peculiar characteristics of some great composers is that they represent both the climax and the end of some musical forms, which they brought to their greatest splendour. These forms, which had existed and evolved steadily for many years, had taken root and had germinated into a well-established and definite style until the arrival of a musical genius, who uprooted them and refashioned them in his own image, exploring hitherto unknown possibilities and finally releasing from their inevitable end the seeds of a new epoch. Nearer to our own time we see this process taking place in respect of Beethoven and the classical Sonata form, and, after, in Verdi and the 19th-century Italian opera; both these composers foreshadowed in their late works the termination of a development to which they had so powerfully contributed.

When Claudio Zuan Antonio Monteverdi was born in Cremona in 1567 (and christened there on May 15th), vocal polyphony in its many forms had been in existence for over two centuries; of all the secular forms the madrigal had reached the greatest perfection and also the greatest popularity, steadily evolving into an intimate partnership between music and poetry. The style of madrigal writing and madrigal singing was not only fully established in its smallest details, but it developed an almost international idiom through its ramifications which spread from Italy through Europe and into England. Monteverdi, who died in Venice on the 29th November 1643, found himself balanced not just between two centuries but between the Renaissance and the Baroque Age, a most delicate position only very few composers in the history of music have been able to sustain with such inspired skill. His vast output of madrigals, published in several volumes between 1587 and after his death in 1651, do not represent the continuation of the work so eminently carried out in this field by his predecessors and contempories, but an entirely new conception of the relations between words and music. Like Verdi over 200 years later, Monteverdi was not specifically an innovator in the harmonic or formal manner; the revolution they both brought to music sprang from the spirit rather than the letter, from the novelty of the conception and from the ruthless urgency with which they applied it. In both composers there was a "sense of drama", which was worth more than a hundred instrumental or harmonic inventions. In the early 17th century vocal music stood on the threshold of melodrama, which Monteverdi adopted boldly and with a total awareness of its possibilities, but his unfailing sense of the dramatic impact which can be created by the combination of music and word is perhaps more apparent in the more compact and condensed form of the madrigal than in his surviving operas. The human factor, which was essential to opera in order to give the audience the capacity to identify themselves with the characters on stage, is never absent from Monteverdi's vocal works, and sincerity in expressing real feelings rather than poetic similitudes seems to have been one of his most constant preoccupations.

It is interesting to note that when Monteverdi was commissioned to write a new opera for the Court of Gonzaga and was asked his opinion as to the dramatic possibilities of the *Favola di Peleo e Tetide* by Count Scipione Agnelli, he wrote the following remarks to Alessandro Striggio: "I have noticed that the characters are Winds, Cupids, Zephyrs and Mermaids, and therefore it would need several sopranos, and furthermore the winds too are supposed to sing. Now, how am I to imitate the speech of winds if they do not speak? And how could I by their means touch the hearts of the audience? Arianna could do this, as she was a woman, and so could Orfeo, but he was a man and not a wind. Harmonies can imitate each other without the moaning and howling of winds, the bleating of sheep, the neighing of horses and so on, but they cannot imitate the speaking of winds as there is no such a thing. As for the dances, of which there are many in the story, how could they dance without feet; and the plot, I cannot say that it convinces me, as I find it difficult to understand and do not feel that it moves me at all. Arianna suggested to me the right kind of lament and Orfeo the right kind of prayer, but I cannot see the purpose of this, so how could I set it to music?" (from Venice, 9.12.1616). This concern with the dramatic purpose rather than with the poetic niceties of the text is an obvious indication of Monteverdi's aim which was "to touch the heart" of the listener, not to blandish his ears with well-rounded musical phrases.
The 12 works on this record, realised and conducted by Raymond Leppard, are a representative selection of different moods and stages of Monteverdian style, from the 6 *Scherzi Musicali* published in 1607, to the *Lamento della Ninfa* and *Gira il nemico* from Book 8 of "Madrigali guerrieri e amorosi" published in 1638.

Side 1

Band 1. *Bel Pastor*, for soprano, tenor and continuo, on a text by Rinuccini.
Set out in the form of a playful dialogue between two voices it is included in Book 9 of *Madrigali e Canzonette a 2 e 3 voci*, published in 1651.

Band 2. *Ohimè ch'io cado*, for solo voice, strings and continuo.
This beautiful Aria, with its graceful melodic line flowing on a steady instrumental accompaniment, is very close to the operatic style which was beginning to develop quickly and distinctly in Italy in the 17th century. Published in Venice in 1624, when Monteverdi composed one of his greatest pieces, *Il Combattimento di Tancredi e Clorinda*, it obviously belongs to the period when his interest in the melodrama was most noticeable.

Band 3. *Fugge il verno dei dolori*
Band 4. *Non così tosto io miro*
Band 5. *La Pastorella mia spietata* — Scherzi musicali, for two
Band 6. *Dolci miei sospiri* — tenors, bass, strings
Band 7. *Lidia spina del mio core* — and continuo
Band 8. *O Rosetta che rosetta*

These six pieces for three voices, continuo and instrumental ritornello, belong to the set of *Scherzi Musicali* published in 1607 by Monteverdi's brother, Giulio Cesare, and dedicated to Don Francesco Gonzaga. Particularly attractive are the fourth *(Dolci miei sospiri)*, with a melodic line which effectively suggests the sobs and sighs described by the text, and the sixth *(Rosetta che rosetta)* with its gay dance rhythm in 3/2.

Side 2.

Band 1. *Lamento della Ninfa*, for soprano, two tenors, bass and continuo.
This very beautiful work belongs to the set of *Madrigali guerrieri e amorosi* published in Venice in 1638. This collection of madrigals is perhaps the most important in the vast output of Monteverdi not only because it contains some of the finest pieces he ever wrote, but also because in some cases they stand half way between his operas and his vocal chamber music. It is a triptych, consisting of a long, highly ornamented melody sung by the soprano in a declamatory style and set between two short "chorales" sung by the three male voices. These also appear in the background of the middle section, acting as "chorus" to the nymph's lament.

Band 2. *Della bellezza le dovute lodi*, for two tenors, bass, strings and continuo.
This is included in the same collection as the *Scherzi Musicali* although obviously constructed on a different pattern. It is a *Balletto* in five continuous sections with instrumental introduction, festive and brilliant in character.

Band 3. *Si dolce è il Tormento*, for solo voice and continuo.
Another Aria, published in the same year as the one on Side 1, but more of the declamatory type and nearer in spirit to the middle section of the *Lamento della Ninfa*.

Band 4. *Gira il nemico insidioso*, for two tenors, bass and continuo.
One of the *Canti guerrieri* of Book 8 (Madrigali Guerriori e Amorosi, dedicated to the Emperor Ferdinand III), it is a most effective piece in 6 sections, terminating with an exciting Coda where the voices, gathering momentum after a few sedate bars of *Alquanto lento* (Cor mio non val fuggir), rush after one another in a galloping canon of "ammazzu, ammazzu, ammazzu".

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M. Burzetti

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MUSIC BY
MONTEVERDI

Side A

Band 1. Bel Pastor.

Bel Pastor, dal cui bel guardo
Spire foco ond'io tutt'ardo
M'ami tu?
Si, cor mio.
Com'io desio?
Si, cor mio.
Dimmi quanto?
Tanto tanto.
Quanto quanto?
D tanto tanto.
Come che?
Come te pastorella, tutta bella.

Questi vezzi e questo dire
Non fan pago il mio desire.
Se tu m'ami, o mio bel foco
Dimmi ancor ma fuor di gioco
Come che?
Come te pastorella, tutta bella.

Vieppiù licta udito havrei
T'amo al par degli occhi miei.
Come rei del mio cordoglio
Questi lumi amar non voglio
Di mirar non sattii ancora
La beltà che si m'accore.

Come che?
Come te pastorella, tutta bella.

Fa sentirmi altre parole
Si pur vuoi che mi console
M'ami tu?
Si, cor mio.
Come la vita?
No, ch'afflitto e sbigottito
D'odio o sdegno e non d'Amore
Fatt'albergo di dolore
Per due luci anzi due stelle
Troppo crude, troppo belle.
Come che?
Come te pastorella,tutta bella.

Non mi dir più come
Dimmi io t'amo.
Io t'amo.
Come me?
No, ch'io stesso odio me stesso.

Deh, se m'ami dimmi e spesso.
Si, cor mio.
Com'io desio?
Si, cor mio.
Dimmi quanto?
Tanto tanto.
Come che?
Come te pastorella, tutta bella.

"Fair Shepherd, whose ardent glances have set my heart on fire, do you love me?"
"Yes, my heart."
"As I wish it?"
"I do, my heart."
"Tell me, how much?"
"Very much."
"Tell me, how?"
"As you do, my beautiful Shepherdess."

"Such playful words could hardly appease my longing. If you do love me, tell me, but not in jest, how do you love me?"
"As you do, my beautiful Shepherdess."
"I would prefer to hear you say, you love me as much as your eyes."
"I do not love my eyes, the witnesses of my sorrow, as they can never feast on the sight of your beauty."
"Tell me, how?"
"As you do, my beautiful Shepherdess."
"Let me hear other words to comfort me, do you love me? Love me as much as your life?"
"No, as I am unhappy and distraught, like a vale of sorrow opened by two eyes, or rather two beautiful and cruel stars."
"Do not tell me how much, only that you love me, love me as yourself."
"No, as I hate myself."
"But if you love me do tell me, and tell me often, how you love me."
"As you do, my beautiful Shepherdess."

Band 2. Ohimè ch'io cado.

Ohimè ch'io cado
Ohimè ch'inciampo ancore il piè
Pur come pria.
E la sfiorita mia caduta speme
Par di novo rigar con fresco lagrimar hor mi conviene.

Lasso del vecchio ardor
Conosco l'orme ancor dentro nel petto
Ch'ha rotto il vago aspetto e i guardi amati
Lo smalto adamantin ond'armar il meschin pensier gelati.

Folle credev'io pur d'aver schermo alcun da un nudo arciero.
E pur io al guerriero hor son codardo
Nè voglio sostener il colpo lusinghier d'un solo sguardo.

O campion immortal, sdegno come al fral hor fugge indietro.
A sott'armi di vetro incanto errante m'hai condotto infedel
Contro spada crudel d'aspro diamante.

Come sa punir
Tiranno amor l'ardir d'alma ribella.
Una dolce favella,
Un sereno volto, un vezzoso mirar
Sogliono rilegar un cor disciolto.

Occhi, occhi belli
Ah se in sempre bella la virtù, giusta pietate
Deh voi non mi negate il guardo s'i rido.
Che mi sia la prigion per si bella cagion
il Paradiso.
Alas, that I fall once more, and with fresh tears shall water my withered hopes. In my heart I still bear the traces of the love which pierced its armour. Foolish that I was in believing that I was safe against the attack of the naked archer. I felt secure, as a proud warrior, and now am unable to sustain the flattering blow of a single look. My pride is receding, my arms are like fragile glass against a diamond sword. How cruelly love can punish a feckless soul; a sweet word, a gentle face, a comely glance can put a heart in chains once more. Eyes, you beautiful eyes, if virtue and beauty are still still one, do not deny me a smiling look, so that my prison may be my heaven.

Band 3. Fugge il verno dei dolori.

Fugge il verno dei dolori
Primavera degli amori
Se ne torna tutt'adorna
Di fioretti laacivetti.
Ma non torni tu giammai
Filli ingrata, dispietata
A dar fine a li miei guai.

Senti piange tortorella
Quasi afflitta vedovella
Che non trova che la giova
Il suo errante, caro amante.
E tu viver sempre vuoi
Sola in noi, delle gioie
Nascondendo i sensi tuoi.

Tu non sai che lieto stato
E'il trovarsi accompagnato
Mira Filli Amarilli
Quanto gode, con ana lode,
Di star sempre a Tirsi in braccio,
Filli o quanto farei pianto
Se disprezzi questo laccio.

The winter of sorrow passes and the spring of love returns, adorned with pretty flowers. You alone, cruel Filli, never return to put an end to my grief. Hear the cry of the widowed dove, who cannot find its restless lover; how can you wish to love alone when you do not know the joy of being together. See how happy Amarilli is in the arms of Tirsi. You will cause many tears if you despise this bond.

Band 4. Non così tosto io miro.

Non così tosto io miro
Il vostro vago ardore
Che cess'ogni martiro
Onde m'affligge Amore.
Cotanto ha di valore
Occhi vostra beltà.

Uscir dal fianco ardante
Sospir non ha diletto
Nè fa sentir dolente
La lingua alcun suo detto
Ne giù per gli occhi al petto
Pur lagrimando sen va.

Tanto poss'io contarvi
Degl'occhi di mio stato;
Ma se viene in mirarvi
Altri sì fortunato
Deh quanto sia beato
Chi mai vi baciera.

The moment I look at you I forget all the pains love inflicts upon me. No longer am I able to sigh or bemoan my tearful state. If only to see you can make a man so happy, how fortunate will be the one who will kiss you.

Band 5. La Pastorella mia spietata.

La Pastorella mia spietata o rigida
Che notte giorno al mio soccorso chiamola
Si sta superba e più che ghiaccio frigida.

Ben sanno questi boschi quant'io amola,
Sannolo fiumi, monti fiere et homini
Ch'ognor piangendo, e sospirando bramola.

Sallo quante fiate il dì la nomini
Il gregge mio, che gia tutt'hore ascoltami
D ch'egli in selva pasca o in mandre romini.

Quest'alberi di lei sempre ragionano
E ne la scorza scritta la dimostrano
Ch'a pianger spesso et a cantar mi spronano.

Day and night I beseech my heartless Shepherdess to come to my aid. Forests and rivers, mountains, beasts and men, they all know how I cry and sigh for her. The The grazing sheep and the roaming flock, the trees on which I carved her name, all know the reason for my frequent tears and for my song.

Band 6. Dolci miei sospiri.

Dolci miei sospiri,
Dolci miei martiri,
Dolce mio desio,
E voi, dolci canti,
E voi, dolci pianti,
Rimanete, a Dio.

Alla ria partita
Vento e mare invita
O volubil hore,
Ma non più querele
Duro Amor crudele
Ama il mio dolore.

Hore i miei sospiri,
Hore i miei martiri,
E tu mio desio,
E voi, dolci canti,
E voi, dolci pianti,
Rimanete, a Dio.

Abide with me, my sweet sighs, sweet torments, sweet desire and you, sweet songs, and you, sweet tears farewell. Wind and sea bid me depart, but grieve no more, as a cruel love loves my despair. Now only my sighs and my torments, and the sweet songs and the sweet tears remain, farewell.

Band 7. Lidia spina del mio core.

Lidia spina del mio core
Dnd'amor mi straccia e punge
Ui dolcissimo licore.
Pur talor lu piage m'unge
E sens'arte o sugo d'herbe
Il dolor mi disacerba.

Che laddove il cor languisce
Molla stende, e candidetta
Quella mano, onde rapisce
Amor l'alma e i cori alletta
E toccando e ritoccando
Mi vien dolce il cor sanando.

Ma se Lidia il cor mi tocca
Si soave ardor mi prenda
Che dagli occhi un guardo scocca
E l'ardir tosto ripreude
Et in un nevara e dolce
Lidia il cor mi piage e molce.

Lidia, thorn of my heart, which first tears and then heals the wound it caused with a lymph so sweet, needing no other art or herbal juice. The touch of her white hand ravishes and revives the languishing soul. When her glances once more set my heart on fire, Lidia, stern and gentle, can break and mend it at the same time.

Band 8. O Rosetta che rosetta

O Rosetta che rosetta
Tra'l bel verde di tue frondi
Vergognosa ti nascondi
Come pure donzelletta
Che sposata ancor non è.

Se dal hel cespo natio
Ti torrò non te ne caglia
Ma con te tanto mi vaglia
Che ne lodi il pensier mio
Se servigio ha sua mercè.

Caro pregio il tuo colore
Tra le man si a di colei
Che governa i pensier miei,
Che mi mira il petto e'l core
Ma non mira la mia fé.

Pretty pink rose, hiding among your leaves like a shy virgin, if I pick you I am sure you will not mind when I tell you what reward I expect for my pain. May you look even prettier in the hands of the lady who rules my thoughts, who looks into my heart and yet does not see my love for her.

Side B

Band 1. Lamento della Ninfa.

Non haven Febo ancora recato al mondo il dì
Ch'una donzella fuora del proprio albergo uscì
Sul pallidetto volto
Scorgeasi il suo dolor
Spesso gli venia sciolto un gran sospir dal cor.
Si calpestando fiori errava hor qua hor là
I suoi perduti amori così piangendo va.

"Amor, dicea,
fl ciel mirando il piè fermò,
Amor dov'è la fé ch'el traditor giurò?"

"Miserella, ah miserella, più no, tanto gel soffrir non può."

"Fa che ritorni il mio amor
Com'ei pur fa, o tu m'uccidi
Ch'io non mi tormenti più
Non vo più che i sospiri
Se non lontan da me
Che i martiri più non dirammi alle
Perché di lui mi struggo
Tutt'orgoglioso sta
Che sì, che sì s'el fuggo
Ancor mi pregherà.
Se ciglio ha più sereno

Colei ch'el mio non è
Già non rinchiude in seno
Amor si bella fé.
Né mai si dolci baci
Mai da quella bocca havrai
Né più soavi, ah taci,
Taci che troppo il sa."
Si tra sdegoosi pianti
Spargea le voci al ciel
Così ne' cori amanti
Mesce amor fiamma e gel.

Hordly had the morning dawned when a young maiden left her abode, her grief showing on her pallid face. Sighing she wandered over the scattered flowers, lamenting the love she had lost. She halted and looking at the sky, "Love", she said "where is the faith he promised me?"

"Unhappy woman, how will she bear his scorn?"

"Let my love return to me, let him cease to torment me. That he may sigh only when he is away from me. For him I pine and he despises me, but should I run from him he would beg me to stay. If my rival is fairer she rivals not my loyalty, nor will her kisses be as sweet as mine. But say no more, as he knows it too well."

So cried the distraught damsel, as love on loving hearts pours ardour and icy scorn.

Band 2. Della bellezza le dovute lodi.

Della bellezza le dovute lodi
Celebriam con lieto canto
E tu Ciprigna intanto
De' tuoi pregi altera godi

Godi pur ch'alta vittoria
Si prepara a' merti tuoi
Onde chiara oggi fra noi
Splenderai per nova gloria.

Ben fallò Alcide il forte
Da due begl'occhi vinto
Quanto avvinto traesse
Il Can delle tartaree porte
E sallo il Dio dell'arme
Dell'ira e del furore
Quando la Dea d'Amore
Gl'Impon che si disarme.

E'la bellezza un raggio
Della celeste luce
Che quasi un Sol di Maggio
Temprato ardor m'adduce
Quinci nel nostro core
Nascono i fior d'amore.

Chi di tal lume non splend'orouto
Dirai beato invan presume
Che vil tesoro non gemme e oro
E valor cade contra beltade.

Dud'ei cangiato stille
Mansueto ed humile
Mirando il suo bel volto
La spuda oblìu fra bolle braccia accolto.

Dunque a lei che di beltato
Ottenn'il pregio o'l vanto
Quest'altere alme hon nate
Concordi al nostro canto
Guidano in queste valli
Per far l'honor.

Let us sing the virtues of beauty whilst you, Ciprigna, rejoice in your triumph. Well may you rejoice, as today you will shine in greater glory. Beauty is a ray from Heaven, like the May sun it lets the flowers of love bloom again in our hearts. No one can expect to know happiness when he has not been blessed by the splendour of its rays, as vain are the treasures of this earth and valour surrenders to beauty. As the brave Alcide was vanquished by two lovely eyes after conquering the Tartars, so the God of War laid down his arms when the Goddess of Love commanded him to surrender.

Humble and docile, the tamed warrior soon forgot his sword when lying in her beautiful arms. Thus these proud spirits, who have acknowledged the merits of beauty will lead these dances of love prepared in her honour.

Band 3. Sì dolce è il tormento.

Sì dolce è il tormento
Che in seno mi sta
Ch'lo vivo contento
Per cruda beltà.
Nel ciel di bellezza
S'accresca fierezza
Et manchi pietà,
Che sempre qual scoglio
All'onda d'orgoglio
Mia fede sarà.

Per foco eeper gelo
Riposo non ho
Nel porto del Cielo
Riposo haverò.
Se colpo mortale
Con rigido strale
Il cor m'impiagò
Cangiando mio sorte
Col dardo di morte
fl cor sanerò.

Se fiamma d'amore
Giammai non sentì
Quel rigido core
Ch'il mio cor rapì
Se nega pietate
La cruda beltate
Che l'alma invaghì
Ben sia che dolente
Pentita e languente
Sospirimi un dì.

La speme fallace
Rivolgam'il piè
Diletto né pace
Non scendano a me
E l'empia ch'adoro
Mi nieghi ristoro
Di buona mercè.
Tra doglia infinita
Tra speme tradita
Vivra la mia fé.

So sweet is the torment of my heart that I am content to suffer it for her cruel beauty. Hard and pitiless as she may be, my love will stand like a rock before her scorn. Only in the harbour of Heaven I shall find rest, healing with the arrow of death the wound pierced in my heart by the arrow of love. May deceitful hopes, pleasure and pence desert me, may my adored tormentor deny me her grace. My faith will live among endless sorrow and hopes unfulfilled. Even if no fire of love ever warmed her frigid heart, which showed no pity for the soul she enslaved, one day she may repent, and grieve, and pine for me.

Band 4. Gira il nemico insidioso.

Gira il nemico insidioso Amore
La rocca del mio core
Su, presto, ch'egli qui poco lontano,
Armi alla mano

Vuol degli occhi attaccar il balnardo
Con impeto gagliardo
Su, presto, ch'egli qui senz'alcun fallo,
Tutti a cavallo

Nol lasciamo accostar ch'egli non saglia
Sulla fiacca muraglia
Ma facciam fuori una sortita bella,
Butta la sella

Non è più tempo ohimè
Ch'egli ad un tratto
Del cor padron s'è fatto
A gambe, a salvo che si può salvare
All'andare

Armi false non son ch'ei s'avvicina
Col grosso la cortina
Su, presto, ch'egli qui poco discosto
Tutti al suo posto

Cor mio non val fuggir, sei morto
E servo d'un tiranno protervo
Ch'el vincitor che già dentro la piazza
Grida foco, ammazza.

The cunning enemy prowls around the fortress of my heart. Quick, prepare your arms, as he is not far away. Do not let him climb over the weak battlements, prepare to attack.
Saddle the horses.

Do not be deceived, he is approaching, in full array; quick, he is near.
All to your posts.

With mighty thrust he is ready to attack the dykes of our eyes; quick, he is here.
All to your horses.

Too late, alas, he has conquered us; run for your life, if you can, run.

My heart, in vain you struggle, you are defeated, enslaved by a ruthless tyrant. The victor is already inside the fort and cries: now for the kill.

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MONTEVERDI MADRIGALS

including "Lamento d'Arianna"



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Members of The English Chamber Orchestra · Raymond Leppard (harpsichordist and director)

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Members of
The English Chamber Orchestra
Directed by
RAYMOND LEPPARD
(Harpsichord)

Music edited and realised by Raymond Leppard
Harpsichord by Thomas Goff

Side 1

MADRIGALS

Band 1—**Introduction and Ballo for 5 voices and 2 violins** (Solo Tenor: Gerald English)
Band 2—**Cor mio, mentre vi miro** (*text by Guarini*)
Band 3—**Al lume delle stelle**
Band 4—**Io mi son giovinetta** (*text by Boccaccio*)
Band 5—**Ohimè! se tanto amate** (*text by Guarini*)

Side 2

Band 1—**A quest'olmo** (*text by Marini*)

LAMENTO D'ARIANNA (*text by Rinuccini*)

Band 2—No. 1: **Lasciatemi morire**
Band 3—No. 2: **O Tesco, Teseo mio**
Band 4—No. 3: **Dove, dove è la fede**
Band 5—No. 4: **Ahi, che non pur risponde**

A leaflet containing the original texts and English translations is enclosed with this record.

During his lifetime Monteverdi published eight books of madrigals; the first in 1587 when he was 19, the eighth, an enormous collection entitled *Madrigali Guerrieri et Amorosi*, in 1638 when he was 71. Better than any other series of his works they show the extraordinary changes of style which his creative life encompassed and for which he was himself quite largely responsible. They show, too, how the madrigal gradually evolved from the polyphonic secular counterpart of the ecclesiastical motet to a form of infinite variety in which composers in the new *concertata* style could venture their most daring experiments. The madrigals on this record are all taken from the books dating from Monteverdi's maturity; the earliest being from the fourth book published in 1603. These three [*Ohimè! se tanto amate; Cor mio, mentre vi miro; Io mi son giovinetta*] show the traditional madrigal in such an advanced state of development that it begins to sound like a communal declamation of the words. The old complaint that, because of the counterpoint, you could never hear the words does not apply here. Counterpoint is used, but only for expressive ends to illuminate the meaning of the words. One has the strong impression that unlike the earlier madrigals, which were domestic pieces intended principally for the performers, these madrigals were intended to be listened to as much as to be taken part in. And the intensity of expression is something that the old forms could not contain; the falling third on the word '*ohimè!*' which pervades the whole madrigal culminates in a final '*ohimè*' which is almost incredible at this time of music's history; the sensual harmonies of *Cor mio* and the amazing tenor line to the words '*o bellezza mortale*' in the middle of the madrigal might well have been written by another Verdi two hundred years later. '*Io mi son giovinetta*' is altogether lighter and gayer but shows a virtuosity and brilliance that no other contemporary madrigalist could bring to the setting of such words.

The *Lamento d'Arianna* comes from Monteverdi's second opera, *Arianna* (1608), a work which was immensely celebrated in its day and now, alas, is almost entirely lost. The most famous moment in the opera which, according to contemporary accounts, caused floods of tears in the audience, was the lament which Ariadne sings after her desertion by Theseus. So famous did it become that Monteverdi arranged it as a madrigal for five voices and so it was published and survived (the original version for solo voice also survived but not in so authentic a state). It was a controversial thing to have been done and the composer was much criticised for confining music which was intended to have the freedom of solo declamation to the rigours of ensemble singing. But the critics mistook the composer's intention. It is clear from the flexibility Monteverdi demands in his earlier madrigals that in setting the lament for five voices he was making even greater demands on the interpretative ability of his performers. There is no need for five voices to be inflexible, it merely requires more time and more expertise on the singers' part; and on this premise Monteverdi made his arrangement, asking for a continuo of cello and harpsichord to support the whole.

It is important when listening to this work that the text is clearly understood. Monteverdi was insistent that music must reflect the meaning word by word and by understanding this attitude we shall come more quickly to the heart of the music itself as it reflects all the quickly changing emotions of the abandoned Ariadne; the despair of *Lasciatemi morir*, the sensual love of *O Teseo*, the recrimination of *Dove è la fede*, the anguished waiting of *Ahi, che non pur risponde*, the desire for vengeance of *O nembi, o turbi* and the re-assertion of her love even in the utter loneliness of despair in the last lines. If we identify ourselves with the character singing these words there is a world of experience to be discovered in the music.

Al lume delle stelle and *A quest'olmo* are from the seventh book of madrigals which Monteverdi subtitles *Concerto*. By now the unaccompanied madrigal was a thing of the past. The use of continuo of cello and harpsichord frees all the voices so that they may partake as soloists and indulge in the new virtuoso techniques of singing. *A quest'olmo* even uses strings and recorders as well as continuo. It is a touching piece which may well be a re-working of a much earlier madrigal, for its style, apart from the lovely use of instruments, is simple and freshly naïve. The eighth and last book of madrigals contains, as well as large-scale madrigals with instruments, a one-act opera (*Il ballo delle Ingrate*), a dramatic cantata (*Il combattimento di Tancredi e Clorinda*) and a ballo in honour of the Emperor Ferdinand. The *ballo* was a favourite form at this time, a mixture of solo singing and dance music either for several voices, or for instruments, or for both combined. Ballos were occasional pieces designed for a wedding, a birthday, or in this case, most probably, for a visit by the Emperor Ferdinand to Venice. The main character, a poet, sings stanzas interspersed by ritornellos for the instruments, in Ferdinand's praise; such sycophantic flattery seems to have caused no-one any embarrassment at this time. Finally he calls upon the ladies, accompanied by water-nymphs, to come forward and dance in the Emperor's honour. This they do to ineffable music of great charm and vivacity in which the valiant deeds of the Emperor, toppling enemy towers, roughing it on the field of war, are illustrated by Monteverdi most engagingly and, perhaps, not without a touch of ironic humour.

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MARIN MARAIS

PIÈCES DE VIOLE

from

Suitte d'un goût Etranger,

Book Four, 1717

John HSU, *Solo viola da gamba*
Louis BAGGER, *Harpsichord*
Judith DAVIDOFF, *Viola da gamba*

MHS 3298

MARIN MARAIS

(1656-1728)

PIECES DE VIOLE

from

Suitte d'un gout Etranger,

Book Four, 1717

It is difficult to say with any certainty when and how the viola da gamba as we know it today was first introduced in France. We can only say that by the beginning of the seventeenth century, solo viol playing was a well-developed art. The achievements of a few of the outstanding performers are documented, showing that their style of playing was much influenced by the English division viol. (At least one of the French masters acquired his performing skills in England.) As in division viol, a solo performer was required not only to possess a command of his instrument but also the ability to play extemporaneously. Whether improvisation was the only form of solo playing in France during the first half of the seventeenth century we cannot tell; none of the solo viol music now in existence dates prior to the second half of the century. The one hundred years from mid-seventeenth to mid-eighteenth century was a period of great activity and tremendous progress in the art of viol playing. A new style of solo viol music evolved which shows its influence from the lute, lyra viol, and singing, as well as division viol. In contrast to improvisation, this music was carefully notated. The extant treatises and music from that period provide us with a reliable account of the incredible speed with which the French viol players carried their art to its apex. Marin Marais, one of the greatest virtuoso performers of the period and the most prolific composer of solo music for the instrument, played a major role in the development.

Marais was born in Paris in 1656, and lived there until his death in 1728. He studied composition with Lully and viol playing with Sainte-Colombe. In 1679 he was appointed *Ordinaire de la Chambre du Roy pour la Viole,* a position which he held for forty-six years, until his retirement in 1725. During his lifetime he was ranked with the best composers of his day. The list of his compositions includes at least four operas, a Te Deum, a book of *Pièces en trio,* a book of three extended works for violin, viol, and harpsichord entitled *La Gamma et autre Morceaux de Simphonie,* in addition to his viol pieces. As a viol player he was unsurpassed by anyone. He was noted for his beautifully expressive playing, and one of his contemporaries wrote that he played like an angel. Marais was married at the age of nineteen and had nineteen children. At least three sons and one daughter were also viol players, the best of whom was his son Roland, who succeeded him as court musician after his retirement.

Marais's works for the viol comprise five books, totaling some six hundred pieces. Except for eighteen pieces for two viols in the first book, and thirty-three pieces for three viols in the fourth book, all are for solo viol with basso continuo. These works were published in part-books in 1686, 1701, 1711, 1717, and 1725. (The first continuo part-book was published in 1689, three years after the first viol part-book.) These constitute the most significant collection of works for viol players today. It deserves attention not only because of musical merits alone, but also as an indispensible document in our efforts to reconstruct the style of viol playing practiced in 17th- and 18th-century France. In his pieces, Marais provides detailed indications for fingering and bowing, as well as for ornaments, all of which help to support, clarify, and supplement the instructions found in viol treatises of that period. He treated the viol as both a chordal and melodic instrument. His frequent use of multiple stopping often results in a kind of harmonic texture similar to that of lute music. His melodies are richly decorated by carefully written out ornaments, as was typical of French music of that period.

Side 1:

Caprice ou Sonate
Muzette
Le Labyrinthe

Side 2:

Le Tourbillon
Allemande pour le Sujet; et Gigue pour la Basse
La Fougade
Allemande la Bizare
Allemande la Singuliere
Allemande la Superbe
La Reveuse

* * *

John HSU, *Solo viola da gamba*
Seven-string gamba by Gunther Hellwig
Lubeck, Germany, 1971

Louis BAGGER, *Harpsichord*
Frank Hubbard, Boston, 1966, 2 manuals,
2x8, 1x4, buff stop

Judith DAVIDOFF, *Viola da gamba*
Maker unknown, late seventeenth century

Of the five books of *Pièces de viole* by Marais, the fourth is the most varied. This book consists of three parts: the first, easy pieces for viol solo with continuo; the second, an unusual suite entitled "Suitte d'un gout Etranger;" and the third, pieces for three viols with continuo. The pieces in this recording are all taken from the "Suitte d'un gout Etranger." Perhaps the more accurate description of this suite is "étrange" instead of "étranger;" for what pervades it is a general "strangeness," both in its make-up and in individual pieces, rather than the presence of a "foreign" style of taste. Consisting of 33 pieces in 13 different keys, it is the only suite by Marais in which the pieces are not in the same key. Most of the pieces are given descriptive titles, and all possess some degree of "strangeness" in character. Typical examples of "strangeness" are found in the four allemandes in this suite. One is an allemande accompanied by a bass line in the rhythm of a gigue. Another contains bizarre and large skips in the viol part. The third is an allemande in 3/4 meter instead of the usual 4/4 meter. And the last is an unusually lyrical and expressive allemande. The descriptive titles are suggestive in varying degrees, and different means are used to portray them. The whirling and cascading of the sixteenth notes in *Le Tourbillon* and the drones of the bagpipe in the *Muzette* are obvious, while the dreamy quality of *La Reveuse* is less specific. *La Labyrinthe,* the longest piece in this book, features abrupt modulations, unexpected juxtaposition of contrasting melodic ideas, and seemingly random sectional divisions. After wandering in an improvisatory manner through fourteen different tonalities, it ends surprisingly with a chaconne as the final section. *La Fougade* is a short fragmentary piece that suggests the spontaneity of a sudden whim. The *Caprice ou Sonate* consists of two contrasting sections: a short, slow and expressive one followed by a "capricious" and fast one.

Notes by JOHN HSU

* * *

This is the fourth in a series of five recordings of viol pieces by Marin Marais. The earlier volumes are MHS 1809, MHS 3078, MHS 3246.

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PIÈCES DE VIOLE

from

Book Five, 1725

JOHN HSU, *Solo Viola da gamba*
LOUIS BAGGER, *Harpsichord*
JUDITH DAVIDOFF, *Viola da gamba*

MHS 3356

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(1656-1728)

PIÈCES DE VIOLE from Book Five, 1725

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Marais was born in Paris in 1656, and lived there until his death in 1728. He studied composition with Lully and viol playing with Sainte-Colombe. In 1679 he was appointed *Ordinaire de la Chambre du Roy pour la Viole*, a position which he held for forty-six years, until his retirement in 1725. During his lifetime he was ranked with the best composers of his day. The list of his compositions includes at least four operas, a Te Deum, a book of *Pièces en trio*, a book of three extended works for violin, viol, and harpsichord entitled *La Gamma et autre Morceaux de Simphonie*, in addition to his viol pieces. As a viol player he was unsurpassed by anyone. He was noted for his beautifully expressive playing, and one of his contemporaries wrote that he played like an angel. Marais was married at the age of nineteen and had nineteen children. At least three sons and one daughter were also viol players, the best of whom was his son Roland, who succeeded him as court musician after his retirement.

Marais's works for the viol comprise five books, totaling some six hundred pieces. Except for eighteen pieces for two viols in the first book, and thirty-three pieces for three viols in the fourth book, all are for solo viol with basso continuo. These works were published in part-books in 1686, 1701, 1711, 1717, and 1725. (The first continuo part-book was published in 1689, three years after the first viol part-book.) These constitute the most significant collection of works for viol players today. It deserves attention not only because of musical merits alone, but also as an indispensible document in our efforts to reconstruct the style of viol playing practiced in 17th- and 18th-century France. In his pieces, Marais provides detailed indications for fingering and bowing, as well as for ornaments, all of which help to support, clarify, and supplement the instructions found in viol treatises of that period. He treated the viol as both a chordal and melodic instrument. His frequent use of multiple stopping often results in a kind of harmonic texture similar to that of lute music. His melodies are richly decorated by carefully written out ornaments, as was typical of French music of that period.

This is the fifth and last of a series of recordings devoted to the solo viol works of Marais. All the pieces included in this recording are from his fifth book of *Pièces de viole*, published in 1725, three years before his death. It consists of seven suites and four additional pieces at the end of the book, totaling 118 pieces. (The original edition mistakenly shows a total of 115, due to errors in numbering.) In these suites, following the trend established in the third book, descriptive pieces are interspersed among the dances as well as placed at the end of a suite. Moreover, many of the dance movements also bear descriptive titles, such as "Allemande du gout des Anciens" and "Gigue la precieuse." It is interesting to note that no courantes are included in this book. As did the previous books, this one contains both easy melodic pieces for the less advanced players as well as technically demanding pieces for the serious players and musicians. Here for the first time, Marais identifies the difficult pieces by framing their titles with decorative designs. All the pieces recorded here, except those in A Major, are so identified by the composer.

It is apparent that Marais's creative and inventive mind was active to the end of his life. In the difficult pieces, he continued to explore new musical and technical possibilities. *Le Tableau* and *Les Relevailles* (from Suite No. 7 in E Minor) are descriptive pieces recalling Marais's experience in undergoing a bladder operation and his subsequent recovery. *Le Tableau* is his only piece of program music that is accompanied by a narration.*

Tableau of the Bladder Operation

The Surgical Table
Tremors upon seeing it.
Resolve to climb upon it.
Now in place.
The apparatus is lowered.
Serious reflexions.
The arms and the legs are tied down with silken cords.
The incision is made.
The pincers are inserted.
Removal of the stone.
One nearly looses one's voice.
Blood flows.
The silken cords are removed.
Now one is carried back to bed.
The Recovery.

Translation by Alain Seznec

Les Relevailles is comprised of three short pieces played without interruption, and bearing no individual titles. In *Les Contraste* (also from Suite in E Minor) Marais wrote in alternating polymeter, with both the solo and bass parts alternating between "C" (4/4) and 12/8 measures throughout. Since the two parts begin with different time signatures, they play against each other rhythmically throughout the piece. The *Fantaisie* (from Suite No. 1 in A Minor) and the *Prelude en harpegement* (from Suite No. 3 in F Major) represent respectively the two styles of viol playing which the French called *Jeu de Melodies* and *Jeu d'Harmonie*. The *Variation sur une basse contrainte* is essentially a passacaglia. The title of this piece in the basso continuo part book is *Basse contrainte que l'on peut jouer simplement jusqu'a la fin si l'on veut*, meaning that one could simply repeat the first eight-measure phrase of the bass line throughout the piece instead of playing the different variants of it as written out. It is one of the two pieces in D Minor that are included in the Suite No. 4 in D Major. Except for the *Suitte d'un gout Etranger* from Book Four, this is the first instance where Marais included pieces in the parallel key within a suite. Of the four *tombeaux* in Marais's collection of *Pièces de viole*, the *Tombeau pour Marais le Cadet* (from Suite No. 5 in G Minor), a piece of Memorial music for his son, is the only one composed in the rondeau form. Compared with the earlier *tombeaux*, in the first and second books, here the feeling of sorrow seems somewhat muted. Could age have made his expression of grief more reserved? *Le Caprice Bellemont* (from Suite in E Minor) is a lighthearted and whimsical piece which may be seen either as a dedication to Mr. Bellemont, one of the finest viol players of the period, or as a musical description of his style of playing. The *Chaconne* and titles of the movements of the Suite in A Major are self-explanatory, for they are the common ones in a dance suite.

It is hoped that this series of recordings of solo viol pieces by Marais has given the listener an accurate perception of the breadth of Marais's productivity. Although easy pieces outnumber the difficult ones in all five books, attention has been given in these recordings to the more substantial and difficult pieces. It is in these works that one can best discern Marais's progress and importance as a composer

Notes by JOHN HSU

Side 1:

Fantaisie
Prelude en harpègement
Chaconne
Le Contraste
Le Caprice Bellemont
Le tombeau pour Marais le Cadet
Variation sur une basse contrainte

Side 2:

Suite No. 2 in A Major

Prelude
Allemande
Sarabande
Gigue
Marche à la Turque
Gavotte
Menuet-Double

Le Tableau de l'Operation de la Taille - Les Relevailles

Alain Seznec, *narrator*

* * *

JOHN HSU, *Solo Viola da gamba*
Seven-string gamba by Günther Hellwig, Lubeck, Germany, 1971

LOUIS BAGGER, *Harpsichord*
Frank Hubbard, Boston, 1966, 2 manuals, 2x8, 1x4, buff stop

JUDITH DAVIDOFF, *Viola da gamba*
Maker unknown, late seventeenth century

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Recorded in Ithaca, New York, January 18, 1976
Recording engineer Ralph Dopmeyer

This recording has been made possible by the generous support of the Hull Memorial Publication Fund of Cornell University.

Timings:

Side 1: 2:11 - 2:30 - 4:03 - 1:56 - 1:45 - 6:21 - 3:52
Side 2: 1:55 - 1:33 - 2:31 - 1:17 - 2:00 - 1:31 - 1:41

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John Blow

Ode on the Death of Mr. Henry Purcell
Songs from "Amphion Anglicus"

James Bowman · René Jacobs · Max van Egmond · Leonhardt-Consort

Gustav Leonhardt



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JOHN BLOW

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JOHN BLOW (1649-1708)

Seite A/side A/face A:

ODE ON THE DEATH OF MR. HENRY PURCELL
(Text/Texte: John Dryden)

für 2 Countertenöre, 2 Blockflöten und Continuo (Violoncello und Cembalo)/for 2 countertenors, 2 recorders, and continuo (cello and harpsichord)/pour deux hautes-contres, deux flûtes à bec et continuo (violoncelle et clavecin)

RENÉ JACOBS – JAMES BOWMAN
Countertenor/countertenors/haute-contre
RICARDO KANJI – MARION VERBRUGGEN
Blockflöte/recorders/flûte à bec
ANNER BYLSMA
Barockcello/Baroque cello/violoncelle baroque
Cembalo und Leitung/harpsichordist and conductor/clavecin et direction:
GUSTAV LEONHARDT

INSTRUMENTE/INSTRUMENTS:
Blockflöten/recorders/flûtes à bec:
H. Coolsma, Utrecht, nach/after/d'après Bressan, England/Angleterre, um/c./vers 1700
Violoncello/cello/violoncelle:
Mattio Goffrilleri, 1699
Cembalo/harpsichord/clavecin:
David Rubio, Oxford, 1972, nach/after/d'après Pascal Taskin, 1723-1793

Seite B/side B/face B:

SONGS FROM "AMPHION ANGLICUS," LONDON 1700

1. "CLOE FOUND AMINTAS LYING"
(A Song for Three Voices)
für 2 Soprane, Baß und Continuo (Violoncello und Cembalo)/for 2 sopranos, bass, and continuo (cello and harpsichord)/pour deux sopranos, basse et continuo (violoncelle et clavecin)
2. "WHY WEEPS ASTERIA?"
(A Single Song)
für Sopran (1) und Continuo (Violoncello und Cembalo)/for soprano (1) and continuo (cello and harpsichord)/pour soprano (1) et continuo (violoncelle et clavecin)
3. "LOVING ABOVE HIMSELF"
("Poor Celadon, he sighs")
für Alt, 2 Violinen und Continuo (Violoncello und Cembalo)/for contralto, 2 violins, and continuo (cello and harpsichord)/pour contralto, deux violons et continuo (violoncelle et clavecin)
4. "SHEPHERDS DECK YOUR CROOKS"
für Sopran (1), Alt, Baß und Continuo (Violoncello und Cembalo)/for soprano (1), contralto, bass, and continuo (cello and harpsichord)/pour soprano (1), contralto, basse et continuo (violoncelle et clavecin)
5. "AH HEAV'N! WHAT IS'T I HEAR?"
für Alt, Tenor und Continuo (Violoncello und Cembalo)/for contralto, tenor, and continuo (cello and harpsichord)/pour contralto, ténor et continuo (violoncelle et clavecin)
6. EPILOGUE: "SING, SING YE MUSES"
(A song for Four Voices and Two Violins, at an Entertainment of Musick in York Buildings)
für Sopran (2), Alt, Tenor, Baß, 2 Violinen und Continuo (Violoncello und Cembalo)/for soprano (2), contralto, tenor, bass, 2 violins, and continuo (cello and harpsichord)/pour soprano (2), contralto, ténor, basse, deux violons et continuo (violoncelle et clavecin)

INSTRUMENTE/INSTRUMENTS:
Violinen/violins/violons:
Jacobus Stainer, Absam 1676; Michele Platner, Rom/Rome, 18. Jh./18th century/18e siècle
Violoncello/cello/violoncelle:
Mattio Goffrilleri, 1699
Cembalo/harpsichord/clavecin:
David Rubio, Oxford, 1972, nach/after/d'après Pascal Taskin, 1723-1793

NOBUKO YAMAMOTO (2)
NELLY VAN DER SPEK (1)
Sopran/sopranos
RENÉ JACOBS
Countertenor/haute-contre
MARIUS VAN ALTENA
Tenor/ténor
MAX VAN EGMOND
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Ode on the Death of Mr. Henry Purcell
Songs from "Amphion Anglicus"
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MAX VAN EGMOND · LEONHARDT-CONSORT
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VICTROLA

JOHN BLOW

ODE ON THE DEATH OF HENRY PURCELL

BRING SHEPHERDS, BRING THE KIDS AND LAMBS ("Marriage Ode")

STOUR MUSIC FESTIVAL CHAMBER ORCHESTRA



William Hogarth *The Chorus*

"...an original genius whose work ranks with that of the greatest English masters."

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DELLER CONSORT
Music of JOHN BLOW

Perhaps no other master has sunk to such oblivion as John Blow. When he is remembered, it is through the censorious eyes of the great Dr. Burney, who lived in an age which was not sympathetic toward its predecessors. Today, however, with a taste which runs almost the entire gamut of music history, a reappraisal of Blow's music does not reveal Dr. Burney's famous "crudities" but rather an original genius whose work ranks with that of the greatest English masters.

Born in 1648/9, he was a chorister in the Chapel Royal at the age of ten. Under the tutelage of Christopher Gibbons, he made such prodigious progress in his musical studies that he was appointed organist of Westminster Abbey in 1668. In 1679 he left this post so that his famous pupil, Henry Purcell, could have it. Upon Purcell's death in 1695, Blow assumed the post again and held it until his own death in 1708. During these years he held many other positions, such as Master of the Children for the Chapel Royal and Master of the Choristers at St. Paul's.

Growing up during the chaotic years of the Commonwealth, when virtually all drama and music was suppressed by Cromwell's interregnum, Blow was one of those composers who was faced with the challenge and the frustration of having to rebuild a lost tradition. It was far easier in 1660 to restore the monarchy than to reinstate the magnificent tradition of music and drama which the English had enjoyed until the decapitation of Charles I. Royal blood may survive in exile, but a culture is almost destroyed and forgotten by the lapse of a generation. Blow, with such composers as Pelham Humfrey and Matthew Locke, not only reinstated music to its important place in the cultural life of London but also introduced and experimented with the new concepts of baroque music which had been developed on the Continent during the first half of the 17th century. Combining the earlier English tradition with the new musical concepts of Italy and France, composers of the English Restoration forged a unique musical language of their own, which found its ultimate expression in the works of Henry Purcell and John Blow.

Although mostly involved with religious music, Blow wrote much keyboard music, many secular odes and solo and part songs for the theater and the newly established "musick rooms." Perhaps his greatest work is the masque *Venus and Adonis*, which is actually the first English opera and which served Purcell as a model for his celebrated *Dido and Aeneas*. His work is filled with genius, originality and a high purpose, which he himself states in the dedication of *Amphion Anglicus* to the Princess Anne of Denmark (the future Queen of England):

> Such, Madame, have been always the Employments of the Sublime Art of Musick, to teach and cultivate Humanity; to Civilize Nations, to Adorn Courts; to Inspirit Armies; to Inspire Temples and Churches; to sweeten and reform the fierce and barbarous Passions; to excite the Brave and the Magnanimous; and, above all, to inflame the Pious and the Devout.

Ode on the Death of Henry Purcell

When Purcell died suddenly at the age of 36 on the eve of St. Cecilia's Day, London was so stunned that the "Gentlemen lovers of Musick" cancelled their usual celebration in honor of that saint—a celebration in which Purcell had always been extremely active. Instead, there followed by the greatest of the poets a series of lamentations, which were immediately set by the greatest of the composers. One of the most beautiful and heartfelt of these odes was that by Purcell's literary collaborator, John Dryden, which was set by John Blow.

The work is for two countertenors and two recorders (the traditional English instrument for lamentation) with continuo, and Blow weaves an amazingly florid polyphonic web among the four treble parts, which are accompanied by a slower-moving continuo. Each of Dryden's verses is set as a little section of music. Typical of the age, the prosody is impeccable, and such words as "sing," "warble," etc., are graphically described by a myriad of figuration. The work is in three main sections.

> Mark how the lark and linnet sing:
> With rival notes
> They strain their warbling throats
> To welcome in the spring.
> But in the close of night,
> When Philomel begins her heav'nly lay,
> They cease their mutual spite,
> Drink in her music with delight,
> And list'ning and silent obey.
>
> So ceas'd the rival crew when Purcell came,
> They sung no more, or only sung his fame
> Struck dumb, they all admir'd the matchless man;
> Alas, too soon retir'd the matchless man,
> As he too late began.
> We beg not hell, our Orpheus to restore,
> Had he been there,
> Their sov'reign's fear had sent him back before.
> The pow'r of harmony too well they know,
> He long ere this had tun'd their jarring spheres,
> And left no hell below.
>
> The heav'nly choir, who heard his notes from high,
> Let down the scale of music from on high:
> They handed him along,
> And all the way he taught, and all the way they sung.
> Ye brethren of the lyre and tuneful voice,
> Lament his lot: but at your own rejoice.
> Now live secure and linger out your days,
> The gods are pleased alone with Purcell's lays,
> Nor know to mend their choice.

Three part-songs from Amphion Anglicus

In 1698 a comprehensive collection of Purcell's songs appeared entitled *Orpheus Britannicus*; in 1700 a collection of Blow's songs appeared entitled *Amphion Anglicus*. The two titles demonstrate that Restoration England clearly understood the artistic relationship between these two composers: If Purcell was England's Orpheus, certainly Blow was her Amphion, the musician son of Zeus to whom Hermes gave a lyre. The Blow collection contains solo songs, duets, trios and quartets, many of which are excerpted from larger works.

Bring Shepherds, Bring the Kids and Lambs is a marriage ode. Although it is printed without orchestral accompaniment, the version here recorded follows a manuscript which contains additional parts for strings and trumpet. It opens with an extended duet cast over a freely handled ostinato bass. Referred to in England as a "ground bass," this type of composition was a favorite of the period and a form of which Blow was a supreme master. This is followed by a solo for countertenor with continuo, "The rites are perform'd," and then the opening ground-bass movement is repeated.

> Bring shepherds, bring the kids and lambs,
> The firstlings of their tender dams;
> Ye nymphs, bring each a turtledove
> For Hymen and the God of Love.
> May incense from their altars rise
> And sweeten all the sacrifice.
> Begin the Hymeneal song
> To usher in the bridal throng;
> Be no ill omen in their way
> To cross the gladness of this day,
> But cheerful sounds propitious be,
> Fill the glad temple's sacred choir.
>
> The rites are perform'd, joy to this happy pair;
> To the bride who shines brighter than the morning star,
> To the groom who rejoices, looks fresh and as gay
> As a fine rosy morn in the dawn of the day;
> Be their loves ever growing, as bloomy as spring,
> May it flourish while shepherds can pipe, dance and sing.

Cloe Found Amintas Lying is a trio for the popular baroque combination of countertenor, tenor and bass accompanied by continuo. Typical of the licentious period, it describes a shepherd who is initially refused by his nymph. Eventually she yields, and the inevitable happens. The work is extremely contrapuntal except for the refrain, "Kiss me, dear, before my dying," which expresses the drooping spirits of the hopeless shepherd before the favor is granted.

> Cloe found Amintas lying
> All in tears upon the plain,
> Sighing to himself and crying,
> Wretched I to love in vain.
> Kiss me, dear, before my dying,
> Kiss me once and ease my pain.
>
> Ever scorning and denying
> To reward your faithful swain.
> Kiss me, dear, before my dying,
> Kiss me once and ease my pain.
>
> Cloe, laughing at his crying,
> Told him that he lov'd in vain.
> Kiss me, dear, before my dying,
> Kiss me once and ease my pain.
>
> But repenting and complying,
> When he kiss'd, she kiss'd again,
> Kiss'd him up before his dying,
> Kiss'd him up and eas'd his pain.

Like the marriage ode, *Sing, Ye Muses* appears in a more richly orchestrated version in manuscript. Because in one edition it appears next to the marriage ode and is in the same key, it has often been considered part of that work. However, it is a separate composition, as is evident from the text and from the fact that it forms the Epilogue to *Amphion Anglicus*, where it is described as being sung "at an entertainment of Musick in York Buildings." "Entertainments of Musick," or public concerts as we know them today, were started in England during Blow's lifetime. They consisted of a great variety of instrumental and vocal music and frequently ended with a tribute to the art of music and the fair sex. Following the custom of the concerts, Blow saw fit to end his collection of songs with a work, brilliant in character, for four voices and orchestra, which, in the spirit of Restoration gallantry, points out that music may satisfy the ear, but only beauty satisfies the eye.

> Sing, ye Muses, and revere
> The constellation of this sphere;
> You have not seen a brighter sky.
> Music may satisfy the ear,
> But beauty charms, regales the eye.
> *Io Triumphe!*
> Sing, Muses, and sound;
> Do you but please the fair,
> And your banquet is crown'd.

Notes by STODDARD LINCOLN

Side 1

Ode on the Death of Henry Purcell (22:39)
Alfred Deller, Mark Deller, *Countertenors*
Kathleen Jeans, Michael Arno, *Recorders*
Walter Bergmann, *Harpsichord*

Side 2

Bring Shepherds, Bring the Kids and Lambs ("Marriage Ode") (10:11)
Alfred Deller, *Countertenor* • Maurice Bevan, *Baritone*
Walter Bergmann, *Harpsichord*
Stour Music Festival Chamber Orchestra
Alfred Deller, *Conductor*

Cloe Found Amintas Lying (5:09)
Alfred Deller, *Countertenor*
Philip Todd, *Tenor* • Maurice Bevan, *Baritone*
Walter Bergmann, *Harpsichord*

Sing, Ye Muses (5:06)
Mary Thomas, Sally LeSage, *Sopranos*
Alfred Deller, *Countertenor* • Maurice Bevan, *Baritone*
Stour Music Festival Chamber Orchestra
Alfred Deller, *Conductor*

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Funkymix
FUNKYMIX 95
Yo (Excuse Me Miss) - Chris Brown (88 bpm)
Rodeo - Juvenile (79 bpm)
Shake That - Eminem feat. Nate Dogg (107 bpm)
Have A Party - Mobb Deep feat. 50 Cent & Nate Dogg (98 bpm)
Bring Out The Freak In You - Lil' Rob (110 bpm)
Like That - Webbie (80 bpm)
Betcha Can't Do It Like Me - D4L (136 bpm)
Got It - Bun B feat. Ying Yang Twins (105 bpm)

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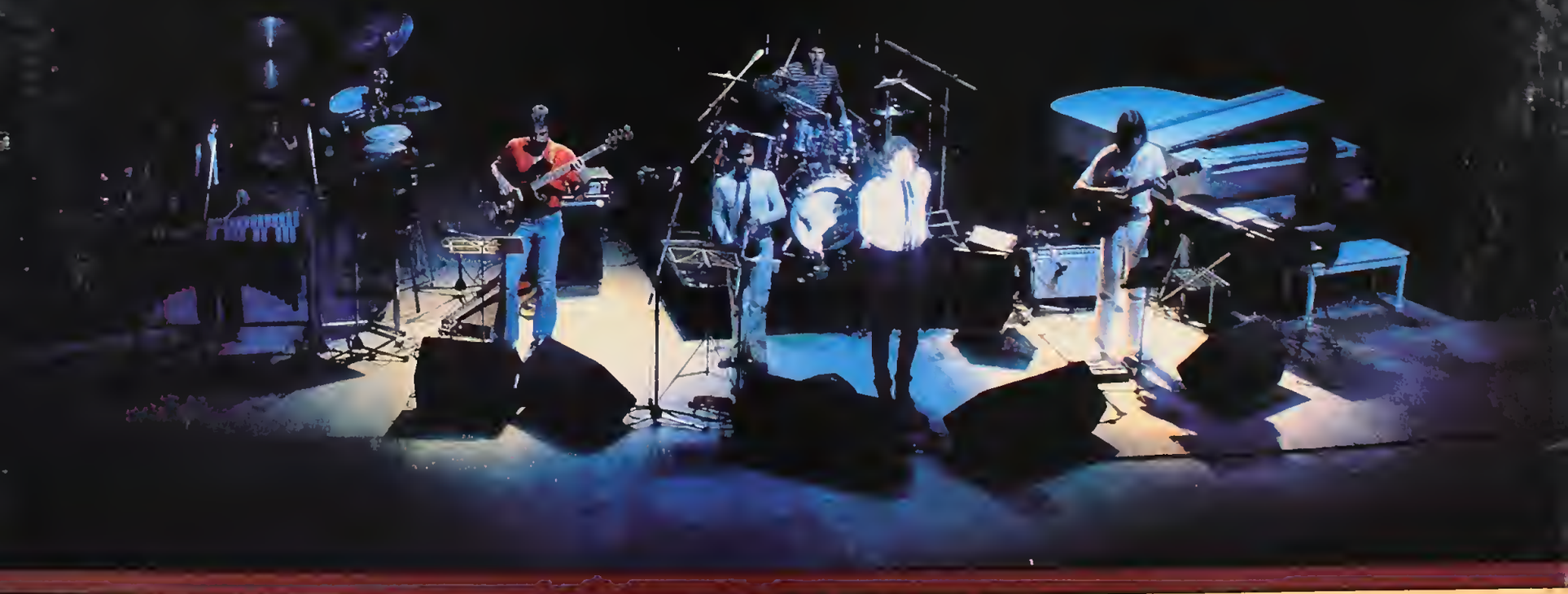




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side one	side two
DON'T BE BLUE	CHAIN REACTION
WHEN THE COOKIE JAR IS EMPTY	ANTONIO'S SONG
THE LADY WANTS TO KNOW	MONKEY SEE – MONKEY DO
B'WANA HE NO HOME	POPSICLE TOES



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Produced by B. Karscig and A. Saffery



1) Doin it to Do it
2) I don't Feel Tardy (but I feel like someone left without me)
3) Josephine
4) Burn it Up
5) Classy Girls

All Songs written by: B. Karscig (XIV Karsongs Music Publishing, BMI.
except: "Burn it Up" by B. Karscig/A. Saffery (British Overseas Music Publishing, BMI)

Recorded between San Diego, CA and Cambridge, MA by B. Karscig and A. Saffery.

Mixed at Camp Street Studios, Cambridge, MA by: A Saffery, A. Taylor, B. Karscig. Assisted by A. Hartman

Mastered by Dave Schulte for Dig. Prep Mastering. Los Angeles, CA (Thanks! Warren Sklyer)

Thanks to Paul Kolderie, Aden Taylor, and Alex Hartman at Camp Street Studios! All of our friends and families, Anthony Saffery, John Hofstetter, Ben Hasdovic, Dave Coleman, JJ Gonson, Eric Haworth, Heather Johnson, Hi-Speed Soul Records, Kusha Brandy, VIVA La Rock, MATT Molenaar, Shawn Carnell, Andy Kelley, Robert Reynolds, Casey Robison, and Kirsten Sommer! for the opportunity, belief, and support. and.... especially for the musical contributions of my talented friends: Anthony Saffery, Mike Maynard, Ry Swan, Mark Stormer, Jason Hill, Marcus Parussel, Lindsay Matheson and Steve Smith
All layout and artwork and creative design by John Hofstetter

The Nervous Wreckords logo was inspired by a painting originally done by Jimmy Braden (Thanks Jimmy!)

websites: www.thenervouswreckords.com
www.myspace.com/thenervouswreckords

This EP is dedicated to the memory of 'Gibson' Karscig....
the best companion a man could ever have....

HI-SPEED SOUL
HSS-1034-1 www.hispeedsoul.com
915 W Washington Street, South Bend, IN 46601

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VOL.2

CAT-TIME Records
LP-202

I DIG ACAPPELLA



THE 5 SHARKS



THE MEADOWBROOKS



THE FORETELLS



THE SPLENDIDS



THE 5 FASHIONS



THE RUE-TEENS

CAT-TIME LP-202 **VOLUME 2**

I DIG ACAPPELLA

Presenting: I DIG ACAPPELLA - VOLUME TWO. The second in a great series of your favorite group sounds recorded without the use of instrumentation. We have received many letters of praise on Volume One of this series and decided that another fantastic album was in order. We have selected some of the groups that were on our first album and the other groups that you demanded to hear in your letters. Acappella is the new trend in popular music today. We know you love it and want to hear more of it, so keep your letters coming.

Our thanks to STEVE PIVA for his producing some of the tunes which appear on this album.

SIDE ONE

1. **WAYS OF ROMANCE - The Meadowbrooks 1:17**
   (Chessmen) (Quasimodo-BMI)
2. **YOUNG BOY BLUES - The Five Sharks 2:22**
   (Spector-Shulman) (Rumpbalero-Progressive Trio-BMI)
3. **NEVER, NEVER - The Five Fashions 2:15**
   (M. Rene-E. Pitt) (Lescay-BMI)
4. **SEA OF LOVE - The Rituals 1:40**
   (G. Khoury-P. Baptiste) (Kamar-BMI)
5. **OLD MAN RIVER - The Five Sharks 3:22**
   (Hammerstein-Kern) (T. B. Harms Co.-ASCAP)
6. **I'M NOT A KNOW IT ALL - The Versailles 2:54**
   (Kaye-Spellman) (Planetary Music-BMI)
7. **IN THE STILL OF THE NIGHT - The Meadowbrooks 1:52**
   (Fred Parris) (Cherio-BMI)
8. **THAT OLD BLACK MAGIC - The Foretells 1:45**
   (Arlen-Mercer) (Famous Music-ASCAP)
9. **CECILIA - The Versailles 1:53**
   (George Auger) (Caribou-BMI)
10. **A SUNDAY KIND OF LOVE - The Meadowbrooks 2:27**
    (Leonard-Bell-Rhodes-Prima) (Leeds Music Corp.-ASCAP)

SIDE TWO

1. **SORRY, I RAN ALL THE WAY HOME - The Rituals 1:50**
   (Zwirn-Giosasi) (Figure-BMI)
2. **I BELIEVE - The Foretells 2:09**
   (Drake-Graham-Shirl-Stillman) (Cromwell-ASCAP)
3. **CONGRATULATIONS - The Meadowbrooks 1:57**
   (Meadowbrooks) (Caribou-BMI)
4. **YOU'LL NEVER WALK ALONE (WALK ON) - The Five Sharks 2:28**
   (Rodgers-Hammerstein) (T. B. Harms Co.-ASCAP)
5. **DANNY BOY - The Foretells 2:09**
   (Fred E. Weatherly) (Boosey & Hawkes Inc.-ASCAP)
6. **CARA MIA - The Rue-Teens 2:22**
   (T. Trapani-L. Lange) (Leo Feist Inc.-ASCAP)
7. **DON'T LEAVE ME BABY - The Splendids 1:32**
   (Mayco-Twintone-BMI)
8. **IS EVERYBODY HAPPY - The Five Sharks 2:07**
9. **OUR ANNIVERSARY - The Concepts 2:00**
   (Shane Sheppard) (Keel Music-BMI)
10. **SOMETHING ON YOUR MIND - The Five Fashions 2:08**
    (Fire Pub.-BMI)

THE FIVE SHARKS have become during the past year one of the most popular groups in the Acappella field. Their distinctive high harmony sound has earned them many loyal fans in the New York, New Jersey and Philadelphia areas. All members are from Fordham Road in the Bronx, N.Y. Personnel consists of: Mark Dinep-20, Lead, Eddie Schwartz-18, First Tenor, Hank Levy-18, Second Tenor, Larry Rosenzweig-19, Baritone and Steve Horn-18, Bass. Their many appearances include The Shindig Lounge on Long Island, The Concourse Plaza, The Americana and the Statler Hilton Hotels, The Launching Pad-a swinging discotheque in the Bronx, N. Y. and the two Acappella shows in Hackensack, N. J. Sit back and enjoy their sound, the sound of the future, the sound of the Five Sharks.

THE SPLENDIDS hail from Staten Island, N. Y. Members are: John Vorrasi-18, Lead, Richard Creighton-18, Second Tenor, Eddy Fieramosca-19, False Tenor, Walter Doyle-18, First Tenor and Thomas Steinway-20, Bass. Performances include: Crocittos and Masonga Hall on Staten Island. They are noted for their strong vocal blend and mellow harmony.

THE RUE-TEENS are from Tremont Avenue in the Bronx, N. Y. The group consists of: Jimmy Appollo-19, Lead, Joe 'Pepe' Contaldi-18, Baritone, Joe Foti-18, Second Tenor and Frankie Bujosa-18, First Tenor. They are noted for their great lead and strong background. Their current Acappella single is "Come A Little Bit Closer".

THE FIVE FASHIONS are from way up north in Stamford, Conn. One of the most pleasant groups to meet. They are respectively Bruce Burdack, Robert Waters, Frank Erico, Anthony Motylinsk, Richard Melesk, and Richard Baur. Their tremendous harmony and wide range of vocal power with softness is well appreciated. Watch for their current release called "Promise Me" under the name group called 'US', seems to be very strong upstate, has a taste of R & B and could break into commercial markets.

THE MEADOWBROOKS come from the also very popular Hasbrouck Heights. These fellows, Al, Tony Wayne, Jesse, and Bob have come a long way in the last six months and have drawn some excellent comments from audiences in our Acappella shows. Their great sense of humor and easy going attitude make them appealing to the eye and ear at anytime. Hope you enjoy their selections the most.

The current edition of the 4-TELS shows a drastic alteration of personnel. Uncle Sam has won the services of two former members, leaving only Ernie Mastria and Joe Greenberg from the original 'Four'. With the help of Stan Krause and the "small world" we live in, Tony DeCapua ('D') and Mike Mastrolia were recruited into the ranks. To designate a specific part to any man would be a lie as we alternate positions with every song. We relish the challenge of difficult material and strive for originality in our arrangements. We hope you enjoy listening to our numbers as much as we enjoy singing them.

This album has been produced as a joint venture of CATAMOUNT and SIAMESE Records.

CATAMOUNT RECORDS
c/o Stan R. Krause
110 Bergen Pike
Little Ferry, N. J.

SIAMESE Records
c/o Robert Miller
2675 Morris Avenue
Bronx, N. Y. 10468


we are fauna
resonance



we are fauna
resonance

Side 1	Side 2
Human Machine (4:50)	(3:41) Annie on the Rocks
Control (5:41)	(5:03) In Itself
Gold (3:12)	(3:14) Ka
Grenade (5:29)	(6:45) Long Play

Rob Emanuele Vocals, Guitar • Cassidy McGrath Guitar, Percussion
Scott Zelley Drums • Ed McGrath Mandoline, Ukulele, Keyboard • Josh Kodroff Bass

Featuring : Kyle Press Saxophone • Recorded by Ernie Indredet at Art Farm Studios
Mixed by : John Velencia • Mastered by: Ryan Schwebe • Philadelphia, 2014

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2075

resonance

SEEKOUTALL
THETHINGS
THATMAKE
THEDREAM
STAY

Lion Crash

We are the fauna,
we do pretend shapes
like the dark and pending storm cloud.

I look into the mirror to ghost child.
That's where all the little battles play out.

We are the fauna,
we do exist to
SEEK OUT ALL THE THINGS THAT MAKE THE
DREAM STAY.

I breath in the dust
of a past that
drifts in from the
endless
forgetting.

Say it loud, what is now watered down.
It's enough to make the mother sad.
It's enough to drive the driver mad.

Say it loud, what is now watered down.
It's enough to make the lion crash
as he runs and feeds a hunger from his past.

SAY IT LOUD

Human Machine

The human machine only moves when
the tide of every one of us pushes to the outside
and we realize
that from the time you wake until the time you
shake it up
you're nothing more than
a ghost
echo.

It burns brighter when the pieces move the
best way,
whatever best may mean;
it's so subjective,
but when enough agree, they can finally move it.

When the pieces understand what they're doing
they can choose their direction and run a little
hotter.
Against inertia,
it goes.

Whole lives
change
just the moment
remains here.
Remain here.
Remain.

Control

Do you really want to keep me
in this murder fantasy?
It's not enough to talk, you need to
make me believe.
So take this gun metal and place it over my heart.
Do you want to pull the trigger?
This is murder fantasy.

There is a war,
but they keep pointing overseas now.
They're not talking about the new fight,
the war for control.

There is no "cause",
because there's not any one thing
we are trying our very best to do
now that we have control.

If there's another way where we don't die,
I would not fight.
If there's another way where we could survive,
I would not fight,

but I was there when he disappeared.

You know what we're talking about.

You know what we're saying.
We cannot live like this,
without control.

I know that you are out there,
thinking that no one's on your side.
But we are here with you now,
and we have control.

Gold

I can't be bought.

We're living with a weakness, that we're the same.
So we turned in our money to history,
but we traded down again,
because we're running from lies, always.

...like "buy me"...

We folded in the numbers until they surrounded us.
Their form was always shaking, trying to get back
to no form.
What we have is unclear,
so we're doing it again,
always
again

...but not this time.

GOLD WON'T SAVE ME.
GOLD WON'T TAKE ME.

Grenade

The neighbor's armed
to take the charge.
With broken arms, surrounded,
the moment's on.

The corner's marked,
we know the rules,
and when the shovels hit the ground
they'd better mark it for two.

Did not expect
sudden alarm
in all the violence that surrounds us
with certain force and silent form.

Grenade!

I will not lose.

Annie on the Rocks

2 parts maker's mark
1 part root
squeeze of vanilla simple syrup

In Itself

How did I get here?
How did these stones mold into the same shape
as me?
I breath in air, I breath out some air,
and talk stars with their own history.

There's a lot of life floating in from the outside
that the many find a way to give back
and few take it on to truly possess.

We always find what is already there,
because there is no way to go
that isn't unclear in itself;
it is just happening,
in itself.

Peace of Knowing

I can't stop living in dreams.
I can't stop living a dream.
I can't stop living THE DREAM.

This town loves me.

This is our year.
I have with me no traces of fear.
I hold in my hands the peace of knowing
saints are demons who will show me
all the tricks they use to hold me
down in this life where the starts beneath us
burn much brighter than the sky that is
out
of
reach.

These walls, they were built by me.
With one thought I can destroy them.
My eyes are shields, they guard you from me
when light comes down, washes this world out.

I can't stop dying in dreams.
I can't stop dying to dream.

I can't stop.

Ka

We are today
to try your place.
You talk of problems
like we're the problem.

I cut your faith,
you tie my hands.
We want a free place
you want our land.

Your mind is ice,
our mind is water.
You had your time
that ends
today.

Long Play

We hope the very best for us
as we fall along the way,
and when the beast comes calling
we wish that we had answered
all of this time.

I can't find my way back
to the line you've broken,
so let go.

Let me know my name.
Let me see the same things
on the wild haunted streets
as the ones who call them home
all of their time,
all of my time,
and all of your time.

You can live any other way
that has you.
I can love any other way
that has you.

I can't stop myself from falling
towards light you focus,
so don't let go.

DON'T LET GO

Rob Emanuele : Vocals, Guitar
Cassidy McGrath : Guitar, Percussion
Scott Zelley : Drums
Ed McGrath : Mandoline, Ukulele, Keyboard
Josh Kodroff : Bass

Featuring : **Kyle Press** Saxophone
Recorded by **Ernie Indradat** at **Art Farm Studios**
Mixed by : **John Valencia**
Mastered by: **Ryan Schwabe**

Special Thanks: All that contributed to the kickstarter, Susan Emanuele, Annie Wilson (vocals track 5), Matt Zelley (Album Design), Phil Doran (T-shirt Design), Meaghan Lunch-McGrass, Nicole Hamilton, Family and Friends

HS-1002

heavenly stars

BERNARD MAVRITTE

the truth shall set you free

CHOIR OF THE TABERNACLE ECHOES



HS-1002
heavenly stars

BERNARD MAVRITTE
the truth shall set you free
CHOIR OF THE TABERNACLE ECHOES

Side A

1. THE TRUTH SHALL SET YOU FREE (Soloist: Bernard Mavritte) 4:00
2. I'LL HAVE A NEW BODY* (Choir) 1:44
3. GREAT GOD'S GONNA CUT YOU DOWN (Soloist: Barbara Chance) 2:08
4. SHOUT ALL OVER GOD'S HEAVEN* (Choir) 2:35
5. GOD'S GOING TO MAKE THINGS RIGHT (Soloist: Bernard Mavritte) 5:08

Side B

1. SHOUT ALL OVER GOD'S HEAVEN* (Choir) 2:35
2. HE'S A FRIEND OF MINE (Soloist: Karl Patterson) 2:45
3. HOW MANY TIMES HAVE WE FAILED JESUS? (Soloist: Robert Carr; Trio: G. Clemons, Y. Johnson, M. Hughes) 2:32
4. KEEP THE FAITH (Soloist: Greselda Clemons) 3:20
5. THE TRUTH SHALL SET YOU FREE (Soloist: Bernard Mavritte) 4:00

*(Arranged by Bernard Mavritte/All other selections: Written by Bernard Mavritte — NA-HE PUBLISHING CO. — BMI)

The Truth Shall Set Free is a wonderful composite of the many facets of spiritual music. The magnificent choir of the Tabernacle Echoes under the very gifted directorship of Bernard Mavritte interprets each selection with perfect realization of their meaning and intent. The Tabernacle Echoes have presented concerts at Lincoln and Howard Universities and at Constitution Hall leaving behind a fond memory of spiritual music, sung the way audiences expect but seldom enjoy. The musical directorship of Bernard Mavritte shines in its finest light when he commands the choir during the singing of his original compositions. May Bernard Mavritte's rendering of The Truth Shall Set You Free give you many moments of reflection.

NATHAN LOUBE
A NAL Production

HEAVENLY STARS A DIVISION OF NAL RECORDS CO. — NASHVILLE — WASHINGTON METRO — PHILADELPHIA

ALBERTINA



HOT New Singles

Didn't It Rain
&
You Believed In Me

WALKER

Produced By Sanchez Harley And Thomas Cain
Executive Producer: Robert Butler

DIDN'T IT RAIN

&

YOU BELIEVED IN ME

FROM THE ALBUM
YOU BELIEVED IN ME

BENSON
The Benson Company, Inc.

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VERNESSA MITCHELL
HOT New Singles
On A Mission
&
Solid Rock

To meet the chellenge of the greet commission to which God hes celled us is every believer's responsibility. It is not enough for those of us who know the truth to keep it to ourselves when we constently see the problems thet fece our society, such es drugs, homelessness, end elcoholism, just to neme e few. To sit beck end wetch the devil destroy the minds of our youth, es well es menkind, is unjust. You cen meke e difference... if but in one person's life... you cen help chenge the world. Jesus seid *For verily I soy unto you — He thot believeth on me, the works that I do shall he do olso, and greater works thon these shall he do!!! And He soid unto them — Go ye into oll the world and preoch the Gospel to every notion!! This is your time of decision. This is your time to... GET... ON... A... MISSION!!! VERNESSA MITCHELL*



On A Mission
&
Solid Rock

FROM THE ALBUM
On A Mission

PRODUCED BY: SANCHEZ G. HARLEY AND SCOTT V. SMITH*
EXECUTIVE PRODUCER: ROBERT BUTLER

BENSON
The Benson Company, Inc.

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ELEGIES & LAMENTS

ERNEST HILBERT

Nr. 1-16

PARENTAL ADVISORY EXPLICIT CONTENT

Urtext

ELEGIES & LAMENTS

Spoken lyrics from Ernest Hilbert's book *Sixty Sonnets*
All music and arrangements by Marc Hildenberger and Dave Young except "Elegies & Laments"**
**Music and arrangement by Marc Hildenberger, Dave Young, and Christopher LaRosa
**Orchestral composition by Christopher LaRosa
Album design by Jennifer Mercer

Produced by Dave Young and Marc Hildenberger
Engineered by Dave Young
Recorded at The Overdub Room at Widget Studios for Pub Can Records, Philadelphia
Orchestra recorded at Presser Hall, Ithaca College, New York
Music performed by Legendary Misbehavior
Ernest Hilbert: Spoken Word
Dave Young: Electric and Acoustic Guitars, Organ, Piano, Trumpet
Marc Hildenberger: Bass Guitar
Mark Shewchuk: Drums, Percussion, Electric Guitar
Orchestral arrangements conducted by Chun-Ming Chen and performed by
Violin 1: Austin Schlichting
Violin 2: Bryn Digney
Viola: Max Aleman
Cello: Hannah Whitehead
Double Bass: Jordan Morton
Harp: Janet Witman
Piano: Christopher LaRosa
Guest readers: Quincy R. Lehr on "Singles Scene," Paul Siegell on "Reality TV," Kristine Young on "She Discovers an Unsent E-Mail to an Ex-Boyfriend."

Thanks to Kate Gale, for editing, and Mark Cull, for publishing Sixty Sonnets as well as Steph Opitz for indispensable guidance through all the madness of the book's first year. Matthew Wright and Fig Tree Photography for studio session photography. Yuengling Beer. Keith Kelleher of WDIY/WXPN2. Ernest would like to thank Lynn, for tolerating so many late night studio sessions, and to the tabby Wicked Lester Bangs, who turned up in my life the night we started recording the album. Thanks also to the poets used on the radio squelch, from Whitman to Berryman and all in between. Thanks to the magazines in which these poems originally appeared. Marc would like to thank Amy and Lyla Rose Hildenberger for allowing him the time to make the album, as well as Jim Hildenberger and Analog Bros. Amplification as well as Tim Cloonan and Callowhill Guitars for their continued support. Christopher would like to thank Dana Wilson, who provided valuable advice regarding the orchestral arrangement. Dave would like to thank Kristine for daily investing in him so that he can invest in others. Finally, thanks to everyone who waited so long for this album. May your patience be duly rewarded.

In memory of Bill Drourr, who loved rock 'n' roll

CRITICALLY-ACCLAIMED SPOKEN WORD ALBUM FEATURED ON NPR'S "RADIO TIMES"

Limited-edition 12" 45rpm, 180-gram white vinyl in gold-stamped black sleeve and pictorial jacket, full-color audiophile booklet featuring the gear and techniques used in the studio, photographs of recording sessions, interviews with the musicians and songwriters, full texts of the poems, and the story of the album, signed by all members of the band, includes digital download card

Pub Can Records

"Amazing and innovative, variegated and fascinating, by turns vicious and lovely" - Literary Magnet

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"An album that defies genre . . . both in-your-face and ethereal . . . an imaginative hybrid that anyone who appreciates poetry and/or music should put their ears to." -- PopMatters

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Nr. PC-009

ELEGIES & LAMENTS

ERNEST HILBERT

Nr. 1-16

Urtext

№ 000095

me over to send the remains of Conscience off with a bang. I don't remember who brought the nail gun. The bar from which the coffin was removed was Bellevue Bar, now shuttered, in Hell's Kitchen on the ass-end of Port Authority bus terminal. It was the site of much madness and depravity. The police successfully evaded early in the poem were the Cherry Hill Police. Those unsuccessfully evaded were the Hainsport Township police. The poem first appeared in Daniel Nester's infamous *Unpleasant Event Schedule*.

Part Three: Prophetic Outlook," which debuted in *American Poetry Review*, is intended as a mockery of those with bad outlooks, but the dire economic state into which the poem was launched seems to confuse the joke a bit. Although I have no knowledge of family teams actually eating worms for the entertainment of other families at home, as portrayed in "Reality TV," I suspect that it may have happened, though I can attest that an instance of contestants eating worms once caused me to turn my television off, very nearly for good. No magazine editor could stomach the poem, and its first public appearance was in the book itself. "The Singles Scene," which readers first encountered in the now-defunct newspaper the *New York Sun*, was inspired in part by my own lovely wife Lynn, who really did have incomplete sets of dolls as a girl, though it must be said that this was no predictor of her own future inability to form steady, lasting, and supernaturally patient bonds. "She Discovers an Unsent E-Mail to an Ex-Boyfriend" is not based on anyone in particular, but the circumstance will not appear alien to most women. It is the one poem on the album that I really felt had to be read by a woman (two other poems on the album are written from the perspective a woman but read by me).





Part Four: "At the Grave of Thomas Eakins, Late Winter" is set in the Woodlands historic cemetery in West Philadelphia near our home. Among Eakins' most famous paintings are those of the champion rower Biglin brothers, James and Bernard, and the controversial large work known as "The Gross Clinic." Dr. Gross is interred in the same cemetery not far from Eakins. "The Biglin Brothers Racing" was painted in 1872 and became a United States postage stamp in 1967. The brothers rowed on the Schuylkill River, which is easily glimpsed from the vantage of the Woodlands. "The Ancient Sailor Leaves his Heartless Patrician Lover to Her Lyre" was envisioned as a kind of ageless nightmare and owes nothing to any particular example. "Calavera" means "skull" in Spanish and refers to "calaveras literarias," satirical poems written for the annual Day of the Dead celebrations, in which one humorously imagines a friend or public figure dead. "Calaveras de azúcar" are small candy skulls placed on altars and sometimes eaten in a symbolic gesture of consuming death itself. "Calavera for a Friend" first appeared in the pages of *The New Republic*.

This album is performed and recorded in memory of Bill Drourr, who loved rock 'n' roll.

Now pour a drink, and turn this album up. Loud.

This is number 95 of only 100 copies signed by all members.

STEREO/BN 26367

EPIC STEREO

Love Is Blue

Manny Kellem

His Orchestra & Voices



LOVE IS BLUE
IT'S NOT UNUSUAL
MY LOVE
AND I LOVE HER
FREE AGAIN
WHAT A WONDERFUL WORLD
TRAINS AND BOATS AND PLANES
HERE, THERE AND EVERYWHERE
A MAN AND A WOMAN
CLAUDINE
I WILL WAIT FOR YOU

Produced by Manny Kellem
Arranged and conducted by Al Gorgoni
Engineers: Stan Tonkel and Don Meehan

STEREO BN 26367 EPIC

Love Is Blue
Manny Kellem
His Orchestra & Voices

SIDE 1

LOVE IS BLUE (L'Amour Est Bleu)

A MAN AND A WOMAN (Un Homme et Une Femme) (From the Motion Picture "A Man And A Woman" – An Allied Artists Release)

AND I LOVE HER

IT'S NOT UNUSUAL

I WILL WAIT FOR YOU (Love Theme from the Motion Picture "The Umbrellas of Cherbourg")

HERE, THERE AND EVERYWHERE

SIDE 2

FREE AGAIN

TRAINS AND BOATS AND PLANES

CLAUDINE

WHAT A WONDERFUL WORLD

MY LOVE

The blend is perky, tempting. Stimulating.

The sound is sensitive, adroit. Instant personality. It creates a period atmosphere –the distinct period atmosphere of Now, Today.

The expression is profound, artistic. It has wholehearted skill, emotional impact. Flair. Flourish. It is finger-popping good.

The brightened arrangements are highly exceptional, a vivid addition to the season for Love and listening. The treatments make full use of the potentials of melody and meaning and moment.

"Love Is Blue" is a joint effort, a likely combination of stirring songs, titillated tempos and a glad group. It is an auspicious album with fine, perceptive direction.

And "Love Is Blue" is a song of the moment–one of those songs that comes along so infrequently. It pleases so intimately, it attracts so infectiously and so, incredibly, it bridges the taste gap between generations, Junior and Senior. The teens are tuned to it. The over-thirtyers are tingling with it.

This is Manny Kellem–His Orchestra And Voices.

They sing. They play. They entertain.

Hear Kellem tell 'em the way it's supposed to be.

. . . Mort Goode



Manny Kellem

Hit-record producer, trend setter, mood minter.

Tuned in on Today and music for mamas and papas, teens and teeny-boppers. Polished, professional background. Flourished in Philadelphia. Nourished in New York. Now Epic's Executive Producer.

Nurtured such artists as Mike Douglas, Nancy Ames, The Hollies, Donovan, Dave Clark, Jackie Gleason, Al Martino, Jane Morgan, The Vibrations and more . . . like Lulu, The Tremeloes.

Mounted such hits as "The Men In My Little Girl's Life," "Devotion," "Cry Me A River," "To Sir, With Love."

"Love Is Blue" is his first record with his own name attached. His touch with instrumental-vocal styling is electric and plugged in on the current music scene.

EPIC STEREO RECORDS CAN BE PLAYED ON TODAY'S MONO RECORD PLAYERS WITH EXCELLENT RESULTS. THEY WILL LAST AS LONG AS MONO RECORDS PLAYED ON THE SAME EQUIPMENT YET WILL REVEAL FULL STEREO SOUND WHEN PLAYED ON STEREO RECORD PLAYERS.

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"SING A JOYFUL SONG
UNTO THE LORD"
MARK RECORDS STEREO
MRS-2150
THE WESTMONT COLLEGE CHOIR
John Lundberg, Director

"SING A JOYFUL SONG UNTO THE LORD"

THE WESTMONT COLLEGE CHOIR

Paul Sjolund
626 Foothill Boulevard
La Canada, California 91011

Dear Friends:

Westmont College is a rare and wonderful place. Surely the campus and its magnificent surroundings never fail to inspire all who pass through the gates at 955 La Paz Road. God has bathed this special place with such unexcelled beauty as to provide the optimum setting in which to experience the joy of living - - (just being alive!) - - and the thrill of learning, or as Jesus summed it all up, the abundant life!

To be sure an environment of such natural splendor is unforgettable to those of us who have been to Westmont even as it is stimulating to those who are there now. But there are yet more striking factors which make it the life-changing spawning ground that it is. Though we know the staff and students are as 'real' and as 'human' as one might find anywhere there is an unmistakable spirit of warmth, of genuine love and acceptance that is not uncommon on this campus. It is always exciting to "come home" to this place and when it's time to leave . . . well one puts that off as long as possible.

Westmont has been for many of us a great bridge from the protection of one's family to the vulnerability we all experience in the world at large. Here we can gather strength, knowledge and understanding for all that is yet to come. In order to succeed it must be both a retreat and a launching pad. And succeed it does! Yet Westmont and its leaders take no personal glory in all this success but rather year after year, the motto of 'Christ pre-eminent' rings loud and clear as more than a motto.

The last several years have signaled profound academic growth and expansion. In own natural bias has led me to follow with particular interest the program in the field of music. As any musical alum would expect, the meticulous standards and the careful guidance of John Lundberg have had no small part in the expanding and deepening of Westmont's musical experience. He has developed the Westmont Choir to a level of excellence of which a much larger institution could be justly proud. As is typical of John Lundberg's choral work, the performance on this recording presents a well-trained choir singing significant music with empathy, enthusiasm and great skill.

For twenty-five years John Lundberg has been producing fine music and fine musicians, but more importantly, he has brought hundreds of young men and women to appreciate the supreme responsibility of presenting the finest possible musical offering to God. He taught each of us to strive to find the highest quality repertoire of which we were capable, develop it to the best of our ability, and perform it with all the conviction we could muster.

He has practiced what he preached - - and I, for one, will always be glad I was there to hear the sermons.

Sincerely,

Paul Sjolund

ps/pu

SIDE A

1. **Praise Ye the Lord** *(Emma Lou Diemer)*
2. **Seek Ye the Lord** *(Bob Burroughs)*
3. **Song of Exaltation** *(John Ness Beck)*
4. **Cause Us, O Lord** *(Robert Scandrett)*
5. **Visions of St. John** *(John Ness Beck)*
   - **Part I: Prologue**
     Gordon Best, narrator
   - **Part II: The Seven Angels and the Seven Trumpets**
   - **Part III: The Heavenly City**

SIDE B

1. **A Joyful Song** *(Eugenie R. Rocherolle)*
2. **Lord Jesus, Think On Me** *(Eric Thiman)*
3. **How Lovely Is Thy Dwelling Place** *(Johannes Brahms)*
4. **If Ye Love Me** *(Thomas Tallis)*
5. **The Best of Rooms** *(Randall Thompson)*



John Lundberg / *professor of music and director of Westmont College's choral organizations.*

Paul Sjolund has worked as choral director for ABC, CBS and NBC television. His work also has included choral directing with most of the major motion picture studios. His original compositions have been premiered in New York's Lincoln Center and the Los Angeles Music Center. Mr. Sjolund is also a talented musician on the other side of the podium, having performed under the batons of Zubin Mehta, Roger Wagner and Norman Luboff.

For ten years he was music director at Bel Air Presbyterian Church. Currently he is music director at La Canada Presbyterian Church and editor for the Walton Music Corporation of New York.

MARK RECORDS STEREO

Director: **JOHN LUNDBERG**
Accompanist: **BRENDA MARTINS**
Producer: **DEAN BROWN**
Session Engineer: **STEVE MASLOW**
Remix Engineer: **MARLIN JONES**
Studio: **ABBEY SOUND, LTD., Hollywood**
Cover Photo: **AL CARLSON, Finley Studios**

Westmont College, Santa Barbara, California 93108

SPC 3163

STEREO

The Young Lovers

Happy Heart

Aquarius

Goodbye Columbus

By The Time I Get To Phoenix

Both Sides Now

Wichita Lineman

Windmills Of Your Mind

Let It Be Me

Love Me Tonight

I May Never Be Free



pickwick/33 RECORDS

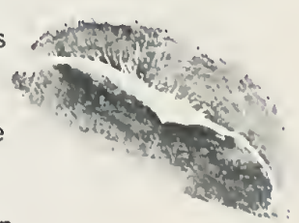
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The Young Lovers
Aquarius Goodbye Columbus
By The Time I Get To Phoenix
Both Sides Now Wichita Lineman
Windmills Of Your Mind
Let It Be Me Love Me Tonight
I May Never Be Free
Happy Heart

Once upon a time, when the world was very young, there was a boy, and there was a girl. They'd played together, fought, cried and made up for years. Then, one day, the boy stopped and looked at the girl. He saw something he'd never seen before, even though they'd known each other since childhood. She stopped what she was doing and looked back. At that moment, something unexplainable happened. The world had discovered love.

It's been like that ever since — whether you're checking out a cute blonde on the other side of the room in English class, or your eyes lock with those of a tall, dark, handsome male at a cocktail party; whether it's happened to you before or it's happening for the very first time.

That's what The Young Lovers are all about — a group of young people who have set love to music; who have a wonderful feeling for life and an ease of style about singing. They're boys and girls who've experienced that blinding flash we call love, and who know how important music is to creating the right mood. They know that only in music can we recapture the feeling, the magic that is love. There are ten songs for young lovers, performed by The Young Lovers. Take the most famous young lover of them all, Tom Jones, and his most recent hit, "Love Me Tonight." Or Glen Campbell and his fantastic hits, "By the Time I Get to Phoenix" and "Wichita Lineman." Here are the tender ballads of today as well as the rhythm songs — "Goodbye Columbus" and "Aquarius." You don't have to be young or in love to get the message of The Young Lovers. If you're young at heart and have ever experienced the emotion, you'll know what they mean when they start singing, They will, very soon, make personal appearances in a city near you.



Notes by Robert Angus

SIDE 1			SIDE 2	
LOVE ME TONIGHT Duchess Music Corp.	2:38	HAPPY HEART Miller Music Corp.		2:47
BY THE TIME I GET TO PHOENIX Johnny Rivers Music	2:51	GOODBYE COLUMBUS Ensign Music Corp.		2:01
BOTH SIDES NOW Siquomb Pub. Corp.	3:18	WICHITA LINEMAN Canopy Music Co.		2:54
AQUARIUS United Artists Music Co. Inc.	2:30	I MAY NEVER BE FREE Mourber Music Corp.		3:06
LET IT BE ME MCA Music Co.	3:34	THE WINDMILLS OF YOUR MIND United Artists Music Co. Inc.		3:55

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THE YEAR IN MUSIC'S GREATEST HITS

EASY LISTENING EDITION

1P 6843

Columbia House
A Columbia Musical Treasury

THE YEAR IN MUSIC'S GREATEST HITS

EASY LISTENING EDITION

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THE BEACH BOYS

M. I. U. A. L. B. U. M.





Brother Records

MUSICIANS:
(our team)
Piano: BRIAN WILSON, RON ALTBACH, GARY GRIFFIN
Electric Piano: BRIAN WILSON, RON ALTBACH, GARY GRIFFIN
Guitar: ED CARTER, ALAN JARDINE, CARL WILSON, BILLY HINSCHE
Bass Guitar: ALAN JARDINE, ED CARTER
Drums: MIKE KOWALSKI, DENNIS WILSON
Percussion: MIKE KOWALSKI, RON ALTBACH
Organ: RON ALTBACH, GARY GRIFFIN
Synthesizer: GARY GRIFFIN, RON ALTBACH
Horns: MICHAEL ANDREAS, RON ALTBACH, CHARLES LLOYD, LANCE BULLER, JOHN FOSS, ROD NOVAK, CHARLIE McCARTHY, BOB WILLIAMS
Steel Pedal Guitar: CHRIS MIDAUGH

LEAD VOCALS:
She's Got Rhythm: BRIAN WILSON
Come Go With Me: ALAN JARDINE
Hey Little Tomboy: BRIAN WILSON & MIKE LOVE
Kona Coast: MIKE LOVE & ALAN JARDINE
Peggy Sue: ALAN JARDINE
Wontcha Come Out Tonight: BRIAN WILSON & MIKE LOVE
Sweet Sunday Kinda Love: CARL WILSON
Belles of Paris: MIKE LOVE
Pitter Patter: MIKE LOVE & ALAN JARDINE
My Diane: DENNIS WILSON
Match Point of Our Love: BRIAN WILSON
Winds of Change: ALAN JARDINE & MIKE LOVE

Vocals Arranged and Produced by: BRIAN WILSON & ALAN JARDINE
Music Coordinator: DIANE ROVELL
String Arrangements: GARY GRIFFIN, ROBERLEIGH BARNHARDT
Horn Arrangements: MICHAEL ANDREAS
Basic tracks recorded at M.I.U., Western Recorders & Brother Studio
Sweetening done at Kaye Smith & Wally Heider Recording
Engineers: STEVE MOFFITT, JEFF PETERS, EARL MANKEY, JOHN HANLON, BOB ROSE
Final Mixdown Engineer: JEFF PETERS
Mixdown Studio: WALLY HEIDER RECORDING (Engineer: JEFF PETERS)
Special Assistants at Wally Heider Recording: DAVID GERTZ, IRA "REGINA" LESLIE, SHAWN SULLON, RALPH OSBORN
Mastering Studio: LOCATION RECORDERS (JEFF PETERS & KEVIN GRAY)

FOR YOUR SINCERE SUPPORT ON THIS PROJECT
A SPECIAL "THANK YOU" TO THE FOLLOWING:

Lynda Jardine, Marilyn Wilson, Diane Rovell, Janet Lent-Koop, Jason Raphalian and the Beach Boys' Road Crew
The Brother Records office, Leslie, Eileen & Susan,
Steve Korthof, Stan Love, Rocky Pamplin, Rusty Ford, Matthew Jardine & Michael Sperry
(for finger snaps & hand claps on Come Go With Me), Chris Roberts, Frank Hutchinson, Greg Berning and Billy Hinsche.
Also to: Sidney and Jackie Reisberg for the program they set up for us at MIU, Bldg. 154 and its staff,
and the MIU students and campus where we were allowed to do our music in an environment of love.
Thank you too, Maharashi, for giving us our space. Jai Guru Dev

M. I. U. A L B U M

SHE'S GOT RHYTHM

LAST NIGHT I WENT OUT DISCO DANCING
SAW A FOXY GIRL OUT ON THE FLOOR
SHE S GOT RHYTHM SHE S GOT SOMETHING I NEED
SHE S GOT RHYTHM SHE S GOT SOMETHING I NEED

SHE CAME TO MY TABLE WE BOTH ORDERED SOMETHING TO DRINK
BEFORE YOU KNOW IT WHAT OO YOU THINK
THE MUSIC STARTED PI AYIN'

OO THE MUSIC GOT US SO EXCITED
AND WE HAD TO GET UP ON OUR FEET
SHE S GOT RHYTHM SHE'S GOT SOMETHING I NEED
SHE S GOT RHYTHM SHE'S GOT SOMETHING I NEED

THE PLACE WAS NEAR CLOSING, I OFFERED TO TAKE HER HOME
BUT SHE WAS WITH SOMEONE AND LEFT ME ALONE
BUT I STILL REMEMBER

OO I KNOW I NEVER WILL FORGET HER
AND I HOPE I GET TO SEE HER AGAIN
SHE S GOT RHYTHM SHE S GOT SOMETHING I NEED
SHE'S GOT RHYTHM SHE S GOT SOMETHING I NEED

BRIAN WILSON MICHAEL LOVE & RON ALTBACH

COME GO WITH ME

I LOVE LOVE YOU DARLIN'
COME GO WITH ME
AND COME HOME WITH ME
WAY BEYOND THE SEA
I NEED YOU DARLIN
COME AND GO WITH ME

COME COME, COME COME
COME INTO MY HEART
TELL ME DARLIN'
WE WILL NEVER PART
I NEED YOU DARLIN ,
SO COME GO WITH ME

YES I NEED YOU
YES I REALLY SAY I NEED YOU
PLEASE SAY YOU'LL NEVER LEAVE ME
WELL YA SAY YOU LL NEVER
YES YOU REALLY NEVER
YOU NEVER GIVE ME A CHANCE

REPEAT 2

REPEAT 1

C E QUICK

HEY LITTLE TOMBOY

HEY LITTLE TOMBOY
SIT HERE IN MY LAP
I GOT THINGS THAT I GOTTA TELL YOU

NO MORE SKATEBOARDS, PUT AWAY YOUR BASEBALL MITT
ROUGH LIVIN DAYS ARE THROUGH
YOU COULD FIND PLACES TO GO
YOU COULD SEE BOYS LOVE YOU SO

HEY LITTLE TOMBOY
TURN INTO A GIRL
HEY LITTLE TOMBOY
ALL OVER THE WORLD

HEY LITTLE TOMBOY
I VE BEEN LOOKIN AT CHA
THINKIN' HOW YOU COULD BE
I SMELL PERFUME
I LIKE JEANS
SO MANY CHANGES I SEE

HEY LITTLE TOMBOY
TURN INTO A GIRL
HEY LITTLE TOMBOY
ALL OVER THE WORLD

BRIAN WILSON

KONA COAST

IT S BEEN MY SECRET PASSION TO TRY IT
IN CAPTAIN COOK S FASHION I CAN T DENY IT
I WANT TO SPEND MY WINTERS ON THE KONA COAST IN HAWAII
FOR YEARS I SAVED MY PENNIES AND PLANNED IT
THE GREAT PACIFIC OCEAN EXPANDED
I WANNA GO SURFIN WHERE I DIG IT THE MOST IN HAWAII

HAWAIIAN ISLANDS BECKON
AND I LL BE BACK HERE SOMEDAY I RECKON
AND PRETTY ISLAND GIRLS GREET YOU WITH A FLOWER LEI
YOU LL THROW IT BACK INTO THE SEA
HOPIN YOU BE COMIN' BACK TO HAWAII

SUNTANNED BEAUTIES ARE EVERYWHERE
LOVELY ISLAND LADIES WITH LONG DARK HAIR
YOU RE SURE TO FIND A HONEY WAITIN FOR YOU THERE IN HAWAII
KANI AND WAHINAI AND WAHOWALIS TOO
GET A FRIENDLY ALOHA FROM THIS MELODA TO YOU
THEY RE THE FRIENDLIEST PEOPLE ANYWHERE IN HAWAII

WELCOME TO THE ISLAND MECCA
I LL LEARN TO TALK LIKE A LOCAL I BETCHA
AND AT LAHAINA I OOK OUT FOR SHOOTING STARS
WE LL WATCH THEM FALL INTO THE SEA
AND IT LL BE JUST YOU AND ME IN HAWAII

WINTER IN THE SUN AND SURF WOULD SURE BE NICE
IN A SOUTH SEA GARDEN OF PARADISE
I WANNA SPEND MY SUMMER ON THE KONA COAST IN HAWAII

HONOLULU WAIKIKI OO YOU WANNA COME ALONG WITH ME
WAYAMA UP TO HANALAI LOVE TO TAKE YOU TO THE ISLANDS TODAY

ALAN JARDINE & MICHAEL LOVE

PEGGY SUE

IF YOU KNEW PEGGY SUE
THEN YOU'D KNOW WHY I FEEL BLUE
MY PEGGY — MY PEGGY SUE
WELL I LOVE YOU GIRL, YES I LOVE YOU PEGGY SUE

PEGGY SUE PEGGY SUE
OH HOW MY HEART YEARNS FOR YOU
OH PEGGY — MY PEGGY SUE
WELL I LOVE YOU GIRL YES I LOVE YOU PEGGY SUE

PEGGY SUE PEGGY SUE
PRETTY, PRETTY, PRETTY, PRETTY PEGGY SUE
OH PEGGY — MY PEGGY SUE
WELL, I LOVE YOU GIRL AND I NEED YOU PEGGY SUE

I LOVE YOU PEGGY SUE
WITH A LOVE SO RARE AND TRUE
OH PEGGY — MY PEGGY SUE
WELL, I LOVE YOU GIRL, AND I WANT YOU PEGGY SUE

PEGGY SUE PEGGY SUE
PRETTY, PRETTY, PRETTY, PRETTY PEGGY SUE
MY PEGGY — MY PEGGY SUE
WELL I LOVE YOU GIRL, AND I WANT YOU PEGGY SUE

BUDDY HOLLY, JERRY ALLISON & NORMAN PL I I Y

WONTCHA COME OUT TONIGHT

(CHORUS)
LITTLE GIRL WONTCHA COME OUT TONIGHT
THEY RE PLAYIN' OUR SONG
LITTLE GIRL WONTCHA COME OUT TONIGHT
PLEASE OON'T KEEP ME LONG

I'VE BEEN ANTICIPATING, SEEING YOU ALL DAY LONG
AND ALL THE WHILE I AM WAITING
I FIND MYSELF A SINGING THIS LITTLE SONG

(CHORUS)

SOON AS THE MUSIC STARTED PLAYIN'
I START TO THINKIN' OF YOU
THAT'S WHEN YOU LL HEAR ME SAYIN'
PRETTY PLEASE BABY HERE'S WHAT I ASK OF YOU

(CHORUS)

LATE AT NIGHT WHEN I'M SLEEPIN'
I GET TO DREAMIN OF YOU
THAT'S WHEN I FIND MYSELF SCHEMIN
OF WAYS THAT I CAN SPEND ALL MY TIME WITH YOU

BRIAN WILSON & MICHAEL LOVE

SWEET SUNDAY KINDA LOVE

THERE'S SOMETHING SPECIAL ABOUT IT
JUST WHAT I CAN T QUITE SAY
BUT THERE S NO OOUBT THAT IT S DIFFERENT
FROM ANY OTHER DAY
THERE ARE NO WORDS TO EXACTLY DESCRIBE
WHAT I MSPEAKIN' OF
IT S JUST A SWEET SUNDAY KINDA LOVE

WE LL READ THE FUNNIES TOGETHER
AND WATCH SOME T V TOO
YOU CAN DO SOMETHING FOR ME
AND I'LL DO THE SAME FOR YOU
WE LL FILL THE HOURS WITH THINGS
THAT WE BOTH MOST LIKE TO OO
SPENDING A SWEET SUNDAY LOVIN YOU

WHY DON T WE UNPLUG THE PHONE
LET S PRETEND NOBODY'S HOME, QUIETLY
JUST YOU AND ME OH HOW NICE THAT WILL BE

ALL THROUGH THE WEEK I LL LOOK BACK UPON THAT
SWEET SUNDAY TIME
WHILE LOOKING FORWARD TO THAT SPECIAL HAPPINESS
WE LL FIND
WHEN WE AWAKEN TO HEAR FROM A SONGBIRD UP ABOVE
SOUNDS OF A SWEET SUNDAY KINDA LOVE

BRIAN WILSON & MICHAEL LOVE

BELLES OF PARIS

(CHORUS)
BELLS ARE RINGING SOUL OF FRANCE
BELLS ARE SINGING OF ROMANCE

C EST TRES JOLIE EN PARLE IN THE SPRING
WATCHING ALL THE LOVERS WALK ALONG THE SEINE
PITCH A PENNY IN HER LIKE A WISHING WELL
FEED THE PIGEONS IN THE PARK NEAR TOUR EIFELLE

(CHORUS)

THERE'S A CHAPEL ' SACRE COURE' IN QUAINT MONTMARTE
IN THE OPEN AIR THE PAINTERS SHOW THEIR ART
IN THE RESTAURANT SIP A BEAUJOLIES
WHAT A PERFECT WAY TO SPEND A LOVELY DAY

(CHORUS)

SUNDAY MORNING HEAR THE BELLS OF NOTRE DAME
WATCHING BELLES JEUNE FILLES AND THE HANDSOME GENDARMES
NEAR THE ARCH DE 'TRIOMPHE ON THE CHAMPS ELYSEES
COFFEE AND CROISSANTS IN A SIDEWALK CAFE

SOME PEOPLE GO TO SEE THE RACES AT DEAUVILLE
OR WEEKEND BY THE RACING TIDES OF MONT SAN MICHELLE
SOME TAKE THE TOUR OF CHARTRES ON AN AUTOBUS
WHILE THE WRITERS AND THE ARTISTS NEVER LEAVE MONT PARNASSE

BRIAN WILSON MICHAEL LOVE & RON ALTBACH

PITTER PATTER

IT LOOKS LIKE RAIN AND IT'S BEEN COMIN ON FOR HOURS
IT LOOKS LIKE RAIN I HEAR THE RUMBLE OF THUNDER SHOWERS
PRETTY SOON THE RAIN WILL PLAY ITS SWEET REFRAIN
WHILE WE LISTEN FROM INSIDE
AND UNTIL IT STOPS WE LL HEAR THE DRIPS AND DROPS
FROM BESIDE THE FIRESIDE

SO LET IT RAIN AND WE'LL BE HAPPY WHEN IT STOPS
CAUSE WHEN IT RAINS THE WAYS OF LOVE RISE IN MY HEART
WE WON T BE SAD WHEN THERE IS A STORM
AND WE CAN BE GLAD 'CAUSE WE CAN KEEP WARM

LISTEN TO THE RAIN
PITTER PATTER PITTER PATTER OF THE RAIN
GOIN' PITTER PATTER PITTER PATTER OF THE RAIN
GOIN' PITTER PATTER PITTER PATTER PITTER PATTER
PITTER PATTER OO

A RAIN SWEPT PLAIN
SOON AFTER SPRINGTIME RAINS BLOW OVER
WILL SPROUT NEW GRAIN
AND MILES OF FRESH GREEN FIELDS OF CLOVER
WINTER AND ITS COLD SOON WILL LOSE ITS HOLD
WITH THE CHANGES SPRING WILL BRING

SUN COMES POURIN' OOWN WARMIN' UP THE GROUND
BRINGIN NEW LIFE WITH THE SPRING

SO LET IT RAIN
CAUSE WHEN IT RAINS THE WAYS OF LOVE RISE IN MY HEART
AND LIKE THE RISIN TIDES LOVE IS GROWING STRONGER
LET S RIDE OUT THE STORM JUST A LITTLE BIT LONGER

LISTEN TO THE RAIN

PITTER PATTER, PITTER PATTER OF THE RAIN
(KEEP REPEATING ABOVE)

BRIAN WILSON, MICHAEL LOVE & ALAN JARDINE

MY DIANE

NOW THAT I HAVE LOST MY DIANE
THERE S NO PLAN AS TO WHERE TO GO
IT WAS HARD TO LOSE MY DIANE
AND NOW I JUST MISS HER SO

EVERYTHING IS OLD AND NOTHING IS NEW
ALL I EVER DO IS THINK OF YOU
MEMORIES HAUNT ME NIGHT AND DAY
I LOVE YOU DIANE I MISS YOU DIANE

DO YOU THINK OF ME MY DIANE
OR HAVE YOU FORGOTTEN ME
DID YOU THINK THAT YOU WERE CHAINED DOWN
AND NOW THAT YOU ARE FREE

EVERYTHING IS WRONG AND NOTHING IS RIGHT
I WANT YOU BACK WITH ALL MY MIGHT
SHADOWS HANGING OVER MY HEAD
I LOVE YOU DIANE I MISS YOU DIANE

BRIAN WILSON

MATCH POINT OF OUR LOVE

IT S BEEN A LONG LONG WHILE
SINCE WE VE BEEN STRUNG OUT ON LOVE
AND THERE'S NO MASK OF A SMILE
THAT CAN HIDE WHAT WE'RE THINKIN OF
FROM YOUR HEART I HEAR
ONLY DISTANT ECHOES OF EMPTY LOVE
I GUESS THIS MUST BE THE MATCH POINT OF OUR LOVE

LARLY IN THE GAME WHEN YOU BROKE ME
JUST LIKE A SERVE
WE SHOULDA WALKED OFF THE COURT
BUT WE BOTH DIDN T HAVE THE NERVE
SO WE VOLLEYED A WHILE WITH SMALL TALK
AND A SMILE AND AS PUSH COMES TO SHOVE
I'D SAY THIS MUST BE THE MATCH POINT OF OUR LOVE

NO ONE EVER HELD ME THE WAY YOU DID
NO ONE COULD EVER LOVE ME THE WAY YOU DID
HOW COULD LOVE SLIP AWAY FROM ME

IN LIFE S LONELY GAME LOVE TOO OFTEN
CAN LET YOU DOWN AND THO NO ONE S TO BLAME
LOVE IS STILL THE ONLY GAME IN TOWN
WHEN IT'S LOVE S LAST PLAY YOU CAN ONLY SAY BY
THE STARS ABOVE — THAT THIS MUST BE THE MATCH POINT OF OUR LOVE

BRIAN WILSON & MICHAEL LOVE

WINDS OF CHANGE

WINDS OF CHANGE BLOW 'ROUND MY DOOR
IS THIS THE YEAR I VE BEEN WAITING FOR
WORLDS IN MOTION ENDLESSLY
COSMIC OCEAN FLOWS INTO MY HEART

PART OF ME WOULD LIKE TO BE
A SHINING LIGHTHOUSE FOR ALL TO SEE
WHEN THE DARK NIGHT HIDES THE SUN
SHINE A LIGHT FOR EVERYONE TO SEE
ISN T THAT THE WAY IT SHOULD BE

I AM NO STRANGER TO A WORLD OF CHANGE
THERE ARE ALWAYS SITUATIONS TO REARRANGE
BUT THERE S SOMETHING SPECIAL 'BOUT THIS QUIET DAWN
IT SEEMS TO SING A SONG TO EVERYONE
IT S DAWNING ON AND ON AND ON

WINDS OF CHANGE ARE HERE AT LAST
THE CLOUDS HAVE LIFTED THE STORM HAS PASSED
NIGHTS WE VE KNOWN ARE ON THE RUN
AND THERE S A BRIGHT AND SHINING SUN
FOR EVERYONE TO SEE

WINDS OF CHANGE

RON ALTBACH & ED TULEJA

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M. I. U. A L B U M

rejoice!
CSLP 1003A

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TIEMPO DE AMAR

(A TIME TO LOVE)



angel perez and the
new horizon singers

TIEMPO DE AMAR

(A TIME TO LOVE)

COMPATIBLE STEREO
CSLP 1003A

the rejoice record group

angel perez and the new horizon singers



Presentación de este disco y de su autor, Angel Pérez, por el Muy Reverendo Monseñor Robert J. Fox, de la Arquidiócesis de Nueva York.

Permítanme dirigirles una palabra de precaución, mientras se preparan para escuchar la música de este disco.

En "TIEMPO DE AMAR", hay mucho más que música, hay personas . . . personas que nos pueden engañar porque son pobres y aparentemente podemos creer que solo son capaces de interpretar la música que escriben los más privilegiados. Sin embargo, esta música nació de ellos y es su creación. Para poder sentir este disco a plenitud, se requiere tener el sentido del misterio de compartir las alegrías, penas, amores y soledad, que están tan presentes en las personas que interpretan esta música como Dios está en las flores y las plantas.

Si ser un músico quiere decir: escribir y tocar música para otros, ANGEL PEREZ, no es esta clase de músico. La música, es su idioma, pero ANGEL PEREZ, es al mismo tiempo, una persona . . . una persona que cree profundamente que la vida de cualquier otro ser humano, es tan significativa como la suya misma y que cualquier otra persona, tiene la capacidad de descubrir y expresar el significado de su vida a través del lenguage musical.

Comparado con otros compositores, ANGEL PEREZ es un poco "tonto" en el sentido de que desprecia una expresión más perfecta de si mismo y que con todo honor se la aplicaría si fuera músico "para la gente"; el ha escogido, sin embargo, otro camino: hablar con la gente en su idioma y de ese diálogo es que ha salido la música de "TIEMPO DE AMAR".

Encontrarán ustedes esta música un poco diferente a la que ustedes están acostumbrados a oir en otros discos. Si cuando usted oiga este disco piensa en la gente en que está inspirado y que lo interpreta, verá que no solo lo va a entretener, sino que se sentirá invitado a participar en este diálogo.

Introduction to "TIEMPO DE AMAR" (A TIME TO LOVE) and to the composer, ANGEL PEREZ, by The Very Reverend Monsignor Robert J. Fox, Archdiocese of New York.

A word of caution as you prepare to listen to this music. There are people in it. People who are deceiving because they are poor and seemingly capable only of listening to the music of more advantaged persons. Yet this music was born of them and is their creation. To fully experience this record, then, the listener must have some sense of the mystery of sharing the joys, pains, loves and lonelinesses of the persons who are in this music just as surely as God is in flowers and weeds.

If to be a musician means to write or play music for others, Angel Perez is not these persons' musician. Music is his language, but Angel Perez is a person. A person who deeply believes that every other person's life is as significant as his and that every other person has the capacity to discover and express the meaning of his life through the language of music. By usual standards, he is something of a fool in that he scorns that more perfect expression of himself that could be his if he were a musician for the people. He has chosen instead to speak with the people in his language and from such dialogue this music is created.

You'll find the music somewhat different from what you're accustomed to hearing on other records. If you remember the people there, you'll find yourself not being entertained so much as being invited to participate in the dialogue.

SIDE 1

1 — Tiempo De Amar (A Time To Love) 2:40
2 — Pregón Pascual (Easter Proclamation) 1:48
Sólo — P. Victor Pinaga
3 — Canto De Entrada (Entrance Hymn) 3:08
4 — Dios Es Amor (God Is Love) 3:33
5 — Gloria A Dios (Glory To God) 3:22
Sólo — P. José Valcárcel
6 — Comunión (Communion Hymn) 3:04

SIDE 2

1 — El Pueblo Canta (The People Sing) 2:43
2 — Señor Ten Piedad (Lord Have Mercy) 1:30
3 — Padre Nuestro (Our Father) 1:40
4 — Mi Sed De Amor (My Thirst For Love) .. 3:45
Sólo — P. J. A. Valcárcel
5 — Santo, Santo, Santo (Holy, Holy, Holy) .. 1:00
6 — Bendícenos En Cristo (Bless Us) 1:32

MUSICOS (MUSICIANS)
Claudia Pollera, *Flute* — Jane Steiner, *Clarinet* — James Lewis, *Bass* — J. A. Valcárcel, *Organ* — Félix Caraballo, *Congas* — Luis Vega, *Guitar* Steve Vázquez, *Timbal* — El Chino, *Bongo*

Sólo
Sylvia Maldonado, *Tiempo De Amar* — P. Victor Pinaga, *Pregon Pascual* — P. José Valcárcel, *Gloria A Dios* — Theresa Malavé, *El Pueblo Canta* P. J. A. Valcárcel, *Mi Sed De Amor*

Sólo De Voces (A Capella)
P. J. Mugarza, P. J. A. Valcárcel, *P.* Victor Pinaga — *Santo, Santo, Santo*

Cover Design Sister Judith Savard (Full Circle Assoc., Inc.)
Cover Photo. Will Faller
Produced by Walter Blumberg
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Rejoice Records — 250 W. 57th Street, New York, N.Y. 10019
Published by F. H. S. Productions, Inc. — ASCAP

Nuestro agradecimiento al Rvdo. Padre Marcos Mendizábal y a las Hijas de María de la Iglesia de san Martín de Tours, Bronx, sin cuya colaboración no hubiera sido posible la grabación de este disco.

Our thanks to Rev. Marcos Mendizabal and the Daughters of Mary of St. Martin de Tours Church, of The Bronx, whose collaboration made this record possible.

La Iglesia de Santa Brigida fuè designada por el fenecido Cardenal Spellman como una parroquia experimental. Es una de las dos iglesias de Nueva York que no tienen párroco. Está dirigida por un grupo de tres sacerdotes que tienen la misma responsabilidad. Las decisiones se alcanzan a través de un diálogo abierto y directo.

El arroz con habichuelas es el plato basico de la comida de la mayoria de las familias hispanas. Substituir este plato tipico por otro importado seria una catastrofe.

La música hispana tiene también un sabor distinto y unico que no tiene ni acepta substituto. Hace que los ojos del latino que lo escucha brillen, su cuerpo se meza y sus pies bailen. En el pasado, la mayor parte de la música sacra hispana no reflejó ese espiritu, sino que mas bien estaba dirigida a la expresión femenina e infantil de la congregación.

La música de este disco "Tiempo de Amar" (A Time to Love) es por contrario como una rafaga de aire fresco en la liturgia hispana. Trae a la superficie el espiritu atractivo y vivo de los hispanos y a la vez tiene una profunda veneracion y respeto por la liturgia.

Los miembros de la Iglesia de Santa Brigida en el bajo este de Manhattan han adoptado con entusiasmo esta música entusiasta. La misa de los domingos es en realidad una celebración y esta escrita en los ojos, corazon y voces de esta comunidad

Uno de los exitos mas destacados del sistema de ministerio sin párroco es el estar abiertos a la música como la que se ha grabado en este album. Los mismos sacerdotes encuentra en esta música la inspiración y alegria que hace que ellos ansien que llegue el domingo en que les toca el turno de celebrar la misa para los hispanos.

St. Brigid's parish has been designated by the late Cardinal Spellman as an experimental parish. It is one of the two parishes in the Archdiocese of New York that does not have a pastor. It is directed by a team of three priests with equal authority. Decisions are reached through open and direct dialogue.

Rice and beans are the basic foods at the main meal of every Spanish speaking family. To substitute a typical dish of some other nationality would be a disaster.

Spanish music also has its own distinct flavor for which there is no substitute. It makes a latin listener's eyes sparkle, his body sway and his feet dance. In the past, most Spanish church music did not reflect their joytul spirit but rather brought out the feminine and childish characteristics of the congregation.

The music of this album "Tiempo De Amar" (A Time To Love) on the contrary is like a breath of fresh air to the Spanish liturgy. It brings to the surface an attractive lively spirit and at the same time a deep moving reverence for the sacredness of the liturgy.

The parishoners of St. Brigid's Church on New York's Lower East Side have enthusiastically adopted themselves to this exhilerating music. Sunday Mass is really a celebration and it is written in eyes, hearts and voices of this community.

One of the outstanding successes of this co-pastor ministry was their openness and receptivity to the music as recorded on this album. The priests themselves find in this music the inspiration and joy that makes them look torward to their turn to celebrate the Spanish Mass on Sundays.

Fr. Matthew Thompson
Co-pastor — St. Brigid's Church

LAZAR BERMAN

LISZT SONATA

BEETHOVEN APPASSIONATA



SAGA

STEREO

LAZAR BERMAN

Liszt Sonata in B minor
Beethoven Appassionata

SAGA 5430
SAGA
WORLD WIDE
STEREO

Stereo records may also be played on Mono equipment with a compatible cartridge. Your dealer will advise you

SIDE ONE

Beethoven Piano Sonata No. 23 in F minor, op. 57 (Appassionata)
1. First movement: Allegro assai 9'21
2. Second movement: Andante con moto
   Third movement: Allegro ma non troppo – Presto 10'59

SIDE TWO

Liszt Piano Sonata in B minor 27'50

The two composers sharing this record were at first better known as executants than as composers.

Beethoven appeared at a public concert in Vienna in 1795, when he astonished the audience with his skill. The following year he got as far as Berlin, but after that settled in the Austrian capital and never left Austria again. The record of his life there consists of the production of his great works, the progress of his unfortunate deafness, the kindness of the many friends who gathered around him (notwithstanding his brusque and irritable nature) and the worries and troubles which his good-for-nothing nephew brought upon him. increasing deafness made performances and concerts a great burden, and it is doubtful if he could appreciate all he wrote. His later style has been criticized for its extraordinary harshness in places, its difficulties, and its unorthodox character in form and conception.

Thirty-two piano sonatas came from his pen (excluding the early 'Senn' sonatas), ranging from almost sonatina-like pieces to works of great profundity. Some of the earlier essays are in four-movement design, but in the mature sonatas the form is considerably freer, with variations in the number of movements and their succession. Beethoven was clearly seeking a fuller freedom of artistic expression. For instance, the sonatas in F major, op. 54, the F sharp major, op. 78, and the E minor, op. 90 comprise only two movements, while in others (the 'Appassionata' and the 'Les Adieux', op. 81a) there is no break between the slow movement and finale. Another Beethoven individuality was the interdependent introduction (the 'Pathetique', op. 13 and 'Les Adieux') which was later woven into the general structure.

Beethoven's mind seems to have been in a turbulent state when he composed the 'Appassionata'. The date of its composition is uncertain, though sketches appear as early as 1804. It was during the summer of 1806 that Beethoven addressed the famous love-letters to the 'immortal Beloved'. They were never posted, but hidden in a secret drawer. Many efforts have been made to discover the identity of the 'immortal Beloved', but the riddle has never been satisfactorily solved. The 'Appassionata' (the name was given by the publisher Cranz) is dedicated to Beethoven's friend, the Count von Brunswick, whose two sisters, the Countess Therese and the Countess Josephine, have been suggested as possible candidates for the title of 'Immortal Beloved'.

Some fifty years after its composition a certain Monsieur Bigot wrote on a printed copy of the sonata belonging to the pianist Mertier de Fontaine '. . . he [Beethoven] encountered a storm and pouring rain penetrated the trunk into which he had put the Sonata in F minor, which he had just completed. After reaching Vienna he came to see us, and laughingly showed the work, which was still wet, to my wife, who at once began to look carefully at it. Impelled by the striking beginning, she sat down at the pianoforte and began playing it. Beethoven had not expected this, and was surprised to note that Madame Bigot did not hesitate at all because of the many erasures and alterations which he made made. It was the original manuscript he was carrying to his publisher for printing. When Madame Bigot had finished playing she begged him to give it to her; he consented, and faithfully brought it to her after it had been printed.'

The work opens with an air of mystery and eventually develops into a passionate utterance which is hushed by a tranquil melody. Confusion again reigns and dominates the development, but the movement ends softly. The calm beauty of the Andante, with its easily-followed variations, is in complete contrast, though there are times when the serenity is faintly ruffled. The wild finale, with its immense and gripping drama, reveals the composer's rich and emotional nature.

Ferencz (Franz) Liszt was born at Raiding, Hungary, on October 22nd, 1811, in 'the year of the great comet'. Appropriately enough, he shone with undiminished brilliance in the musical firmament for fifty years, as a virtuoso pianist, composer, teacher, and arranger.

He first appeared in public at the age of nine. His success was so marked that a number of Hungarian noblemen undertook to pay for his musical education for a further six years. He was taken to Vienna, where he studied with Czerny and Salieri, and possibly with Randhartinger for composition. At the age of eleven he made his Viennese debut and a little later, at a second recital, he was publicly kissed on the forehead by Beethoven, who was present.

Moving to Paris, Liszt tried, though under age, to obtain entrance to the Conservatoire, but Cherubini, the principal, refused to waive the rules in his favour. He therefore studied with Reicha and Paer, and the following year (1824) visited England for the first time, appearing at the Argyll Rooms and Drury Lane. The following year, he again crossed the Channel and gave several recitals in this country, including two at Manchester. The next two years were devoted to concert tours of Switzerland, France and England, during which time his father died. At the age of sixteen he had to fend for himself and provide for his mother. He settled in Paris and was in touch with the leaders of French literature and art, becoming an intimate of such figures as Victor Hugo, Lamartine, Saint-Beuve, George Sand, Berliez, Chopin and Delacroix. Later he settled in Weimar and during his thirteen years there became conductor at the court theatre, the little town becoming the centre of a new musical life in Germany. He gave up his career as a travelling virtuoso and produced Wagner's *Lohengrin*, *Tannhäuser* and *The Flying Dutchman*. He became a champion of Wagner and the term 'Music of the Future' was coined in his home. When about fifty, Liszt decided to move to Rome. He turned to religion and took minor orders in the Church, becoming known as the Abbé Liszt. Liszt breathed his last at Bayreuth, the Wagnerian shrine in Franconia. Though suffering from bronchitis, he insisted on attending a performance of his son-in-law's *Tristan und Isolde*. Eight days later he died and was buried in the town cemetery.

Though Liszt wrote some four hundred original works and about nine hundred transcriptions, his playing overshadowed his creative work, but his influence is seen in the music of a number of his contemporaries, including Wagner. He is credited as being the creator of the symphonic poem and employed a device which he called 'Metamorphosis of Themes'; this was akin to the 'idée fixe' of Berlioz and the Leitmotive of Wagner. This principle is seen at its best in the Faust Symphony and the Piano Sonata.

Wagner described the last-named as 'beyond all conception beautiful, great, lovely, deep and noble, sublime even as itself'. It is diffuse in form, rhapsodic in style, with its thematic material freely treated. In one movement, the chief thematic material is heard in the introductory passage. It opens (Lente assai) sette voce with two isolated notes, succeeded by a descending scale. This is repeated and, after a silence, a second theme (Allegro energico) appears; a third is a marcato passage in the bass. All this material is powerfully developed, sometimes with grandiloquence. A chorale introduces a strong religious note. The final section (Prestissimo) recalls the basic themes. The work ends quietly with chord-sequences and 'a stillness in B major'.

The Sonata in B minor is sometimes described as Liszt's only piano sonata. This is not strictly correct, for No. 7 of *Années de Pèlerinage* ('Italy') is described as 'Après une lecture du Dante, Fantasia quasi Sonata', but perhaps it is too programmatic for inclusion in the sonata category. There is no trace of three early sonatas, composed in 1825, nor a sonata for piano duet belonging to the same year.

Frederick Youens

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LAZAR BERMAN

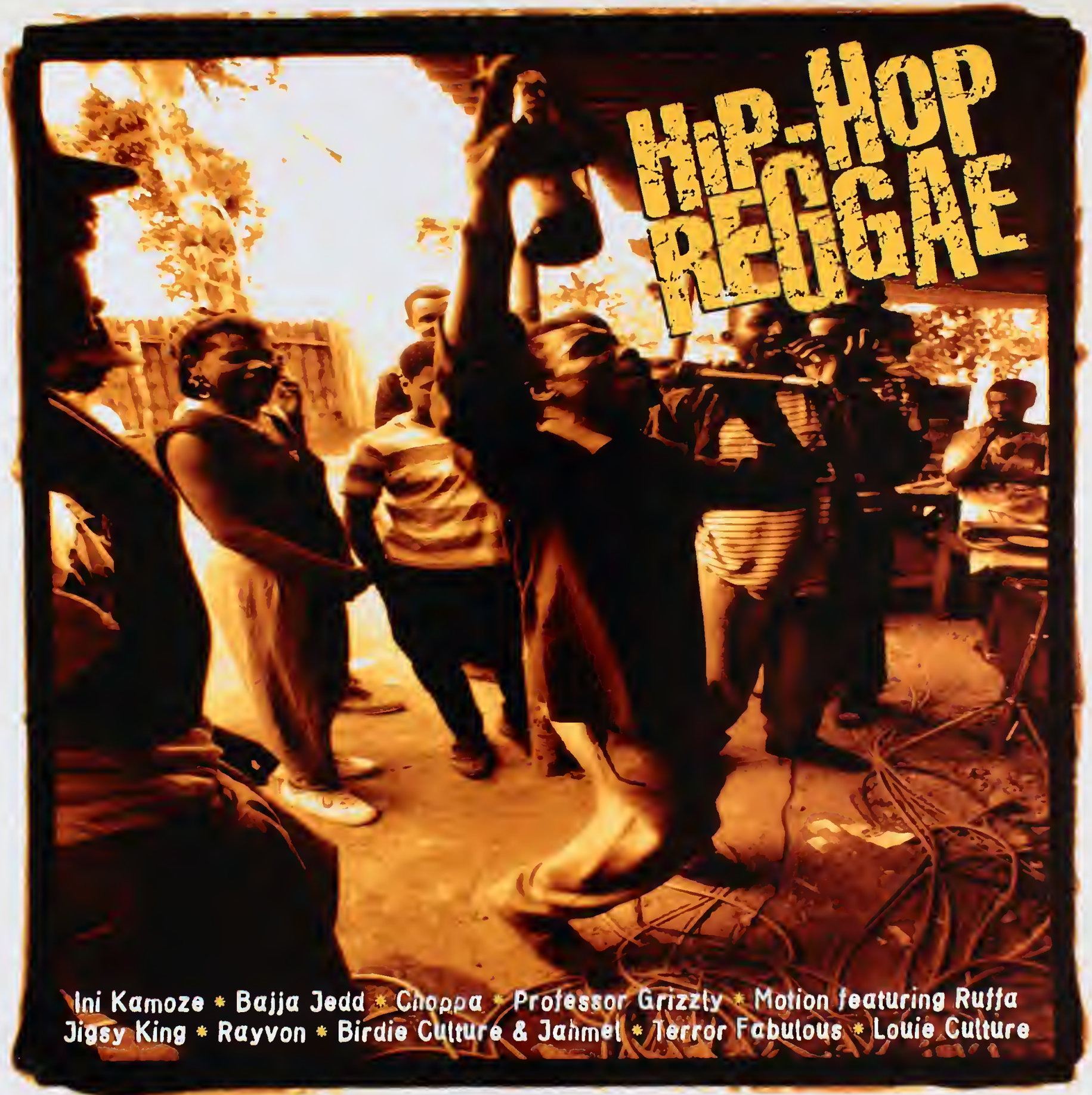
In recent years the Soviet Union has produced a remarkable crop of keyboard virtuosos whose reputations among music-lovers stand second to none. One thinks of Sviatoslav Richter, Emil Gilels and Vladimir Ashkenazy among many others. These exalted ranks are now joined by the until-now legendary Lazar Berman who was recently described by the Italian musical press after his debut in that country, as "titanic", a "super-colossus". His reputation in the Soviet Union and Eastern-bloc countries is supreme and no less a figure than Emil Gilels is reported as having told Herbert von Karajan, "if Richter and I were to play four hands together we wouldn't equal Berman".

Berman began to play the piano at two years of age and gave his first concert two years later. His gifts were recognised from the outset and he was selected for special training. At the age of nine he joined the Moscow Central Music School where he studied under Alexander Goldenweiser with whom he stayed for 20 years. He is now 45 years old, and therefore a remarkable parallel with Richter whose reputation also preceded him to the West where he did not appear until past the age of 40. There is, however, one difference. Contrary to popular belief, Berman has played in Britain. This was at a concert organised by Saga Records on Sunday, March 23rd 1958 at the Recital Room of the Royal Festival Hall, after which the critic of *The Daily Telegraph* wrote, "The 28 year old Russian pianist Lazar Berman, who made his first London appearance last night, is a remarkably gifted player. The most striking thing about him is his technique which even in these days of increasingly high virtuosity is unusually brilliant and assured . The programme included works by Beethoven, Liszt and Prokofiev including the *Appassionata* and these recordings were made shortly afterwards.

Photograph by courtesy of Records and Recording

This record was first issued in 1955 as Saga XID5019

SAGA RECORDS are made in England. They are pressed by ALLIED RECORDS LTD., 326 Kensal Road, LONDON W.10.


HIP-HOP
REGGAE
Ini Kamoze * Bajja Jedd * Choppa * Professor Grizzly * Motion featuring Ruffa
Jigsy King * Rayvon * Birdie Culture & Jahmel * Terror Fabulous * Louie Culture


SIDE ONE
Hotter This Year
Ini Kamoze
Hop Scotch
Bajja Jedd
Jah Mi Love
Choppa
Shining Star
Professor Grizzly
Gangsta
Motion featuring Rutta
SIDE TWO
Gi Mi Di Weed
Jigsy King
No Guns No Murder
Rayvon
Call Me
Birdie Culture & Jahmel
Call For Peace
Terror Fabulous
Ganga Lee
Lodie Culture
Big Up: Sincere, Buddha Stretch, Funkmaster Flex, Johnny Wonder, Bobby Konders, Salaam Remi, Derrick Moo-Young, Quick, D. Black, Lloyd Campbell and the whole VP Crew. One "LoVE."
Executive Producer Dave "LoVE" Sanguinetti • Associate Executive Producer James "Jazz" Goring
Project coordination by Errol Foo • Mastered by Paul Shields at VP Records.
Art direction & design by Walter Quick Jr. • Photography by Brian Jahn
Hotter This Year - Written by I. Kamoze
Produced by Phillip Burrell for Exterminator Records & Dave "LoVE" for Break A Dawn Entertainment. Remixed by Bubbles Stretch for Hop Top Productions.
Hop Scotch - Written by D. Jarvis
Produced by Lloyd Campbell for Joe Frazier Productions. Remixed by Dave "LoVE" & C. Black for Break A Dawn Entertainment.
Jah Mi Love - Written by Choppa
Produced by Steely & Clevie Productions for S&C Productions.
Shining Star - Written by P. Grizzly
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Gangsta - Written by K. Isaac/ Jr. Rodigan
Produced by Jr Gordon for Monstermoe Records.
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Call Me - Written & Produced by Jahmel for Imperial Records.
Call For Peace - Written by C. Campbell
Produced by Lloyd Campbell for Joe Frazier Productions. Remixed by Bubbles Stretch for Hop Top Productions.
Ganga Lee - Written by L. Brown
Produced by Stone Love for Stone Love Movement.
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LIVING IT UP— with TEDDY GREAVES

ALP-64

Teddy Greaves
soloist & bassist
Ossie Hall
alto saxophone
Cedric Brook
tenor saxophone
Edner Gungnard
piano
George McLeary
drums

SIDE ONE
Ma and Pa
Quando Caliente El Sol
Linsted Market Medley
Out Of Nowhere
Jamaica Farewell
Shame and Scandal

SIDE TWO
On A Wonderful Day
Granada
Aldela
Cucurucucu Paloma
32nd of May
Swahili Song
Zombie Jamboree

"One of those rare moments when an entertainer takes his audience, sweeps them into the palm of his hand and creates an atmosphere which demands that everyone listen and understand what he is saying, occurred at the Island House on Saturday night. Singer Teddy Greaves did just this."
The Nassau Tribune, Nassau, Bahamas

"Teddy Greaves . . . an Island must."
Miami Star, Miami, Florida

"An accomplished musician as well as a thrilling singer . . ."
"Teddy Greaves had quite a time the night of the Chamber of Commerce dinner at the Lucayan Beach Hotel, performing with such notables as the June Taylor Dancers and Sammy Spears' Orchestra. Mr. Greaves was certainly among his own caliber of entertainers . . ."
Freeport News, Freeport, Grand Bahama

". . . possesses tremendous range and quality . . . a professional rich tone that delights the listener."
This Week In Hollywood (Florida)

"professional in every sense of the word . . ."
Johnny Carson (after Teddy Greaves appearance on NBC's "Tonight" Show

Sounds of an exciting voice coming from a popular hotel, located on the western tip of a tropical island.

It's Teddy Greaves! Living it up at the Grand Bahama (Jack Tar) Hotel, on Grand Bahama Island.

But, does he always water ski when he sings? Well, not always. But, can you think of a better way to rehearse?

While he proceeds with his unorthodox rehearsal session — you spend a day saturated with sunshine and unique activities all over the 2,000 lush tropical acres of the Grand Bahama Hotel. Lolling around the island's largest swimming pool. Scuba-diving in coral-studded waters. Fishing for amberjack or wahoo. A sail to Sandy Cay. Horseback riding on nine miles of blinding white sand beach. Water-skiing (if you can get that singer off the skiis). A big bowl of conch chowder for lunch. A few holes of golf. Skeet shooting. A bicycle ride into quaint West End Village. A cool drink at the Witch's Light to the beat of the poolside calypso band. The crab races. A rest before dinner!

The sun sets. Everything comes alive in the moonlit Caribbean night. Soft breezes and all paths lead to the swinging Turtlewalk. And, when you get to the Turtlewalk — there he is. No boat. No skiis. But the same guy — same smile — and lots of voice.

You eat dinner and he starts to sing. You expected a little native music on this trip. But nothing like this. A silver-throated songster. Mellow. Sweet. At first, his songs are soft and compelling — ballads in English, Spanish, Italian, French.

As you finish dinner, he begins to nptempo the program. A lusty German folk tune, the throbbing beat of an African Swahili, a current pop-hit or a poignantly familiar tune from yesterday. The band swings into jazz — pure and simple. A South American cha-cha-cha. A Mexican ditty. A Jamaican merangue or ska. And, when he isn't singing, he's all over that big bass with a touch rarely encountered these days, creating a beat that says you have to dance. And you do!

Who is he?

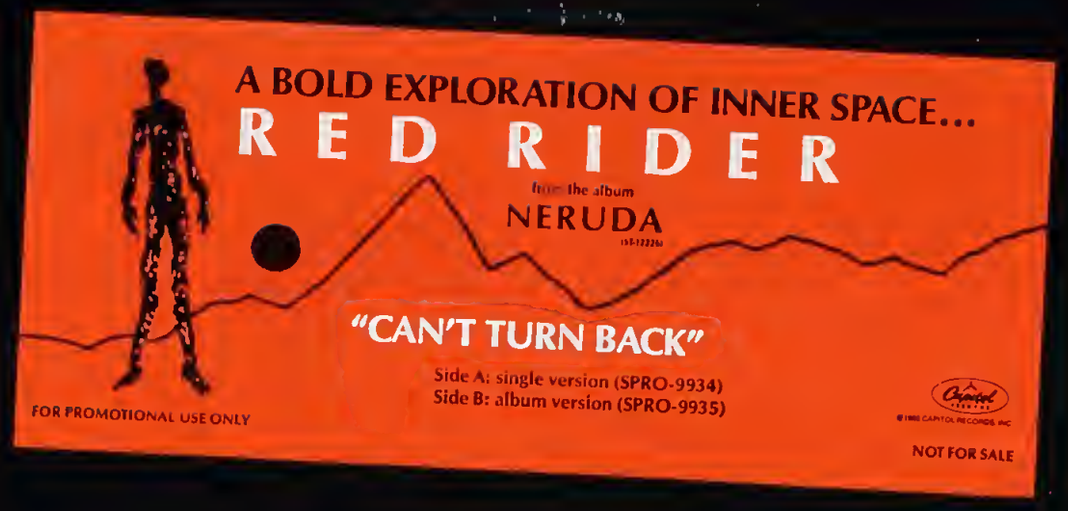
Teddy Greaves was born in Kingston Jamaica — with a song in his heart. He's been singing ever since. All over his native land. Throughout the West Indies. In every major spot in Nassau and Florida. To the Junkanoo Lounge in Washington, D. C. and, in his spare time there, to radio shows, diplomatic parties, and an appearance on the Johnny Carson "Tonight" show. To Freeport, Grand Bahama Island. A stint on the M. V. Lucaya Cruise Ship. Back to Freeport. Thirty miles west to the Grand Bahama Hotel.

The tempo changes. "It's Showtime!" You go native and he's at home in Calypso. A contagious smile keeps flashing across that face. He's got the whole audience ramping lustily through the gay tunes of the Caribbean. You never knew you could sing like this. Even your kids get to go to the Turtlewalk. This singer is partial to the young set. He's got a whole lineup of your kids and everyone else's kids across the showroom floor, echoing the rhythmic refrains of, "Jamaica Farewell". They love him!

Versatility. He's not finished yet. The voice climbs and then soars to new heights in the finale. It's not just his voice. That would be enough. A tremendously talented musician. A magnetic personality. In short — a professional. And, when he sings, you listen. He has something to say and he says it well. You have a feeling he's going to be saying it for a long time.

He's on his way up. And you met him on the way. At the Grand Bahama Hotel.

Produced by: Art Records Manufacturing Company, Ft. Lauderdale, Fla. 33310


A BOLD EXPLORATION OF INNER SPACE...
RED RIDER
from the album
NERUDA
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Side B: album version (SPRO-9935)
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Produced by David Tickle
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Z-95
8 tracs



JIMI GEAR
(Engineer: Peter Smoyer/MesterSound)

JIMI GEAR is a self-taught guitarist from the valley who has played for 10 of his 23 years. He has been playing in a number of local bands over the last 8 years. JIMI loves his place on stage and prides himself for being one of the valley's most vibrant guitarists. Although, JIMI's prime goal is to be a part of a top hot rock group, for *Z-95 8 TRACS*, he decided to go it alone. Obviously, JIMI made a good decision as he came up one of the 4 finalists on our album.

Z-95 always knew there was a great amount of talent in our listening area. Not until we pursued it further with our ***Z-95 8 TRACS*** did we realize how much talent was *really* out there! In less than one month *WZZO* received nearly 80 tapes for our album. But the creativity definitely did not stop there. We also received approximately 40 entries for the album cover design. It was no easy feat on anyone's part to decide who would appear on ***Z-95 8 TRACS***. With the help of some of the finest people in the music industry, Toby Arnold, and the entire staff at **Z-95**, for the first time ever, ***Z-95 8 TRACS*** came about. . . sharing with you some of the finest talent in the listening area.

We would like to wish the best of luck to all who participated in the ***Z-95 8 TRACS***. We realize that recording is the dream of most upcoming artists in the music industry, which is one good reason **Z-95** has brought this talent together . . . to expose the **"BEST OF THE VALLEY ON VINYL"** to the record industry through ***Z-95 8 TRACS***.

LYN COREY

Z95/WZZO





JOHN FRETZ AND THE BOUNCE
(Engineer: Rob Freeman)

There's more to JOHN FRETZ than JOHN FRETZ . . . there's also TERRY MCGRAW PALMER and ERNIE MAVRIDES, now calling themselves JOHN FRETZ AND THE BOUNCE. They are from the valley but they have seen far beyond the Poconos through their music. They have recorded and toured with MIKE LOVE of the BEACH BOYS. Back on the East Coast, JOHN FRETZ spent time in the studio in N.Y. with their producer ROB FREEMAN, who has worked with artists such as BLONDIE, KISS and THE RAMONES. From the BEACH BOYS to BLONDIE and now with their own style . . . JOHN FRETZ AND THE BOUNCE

P.F. AND THE FLYERS
(Engineers: Norman Blain & Tito Bombeci/McCreedy s Alley)

I'd always wondered what the "P.F." in P.F. AND THE FLYERS meant besides sneakers. PETE FLUCK is the P.F. and THE FLYERS are MIKE KRISUKAS, DAVE FREDERICK and JOHN SPROAT. What's their style? A better question is what isn't their style? PETE told me they must write a good 10 songs per week ranging from one end of the music spectrum to the other. Are they Rock, Funk, Fusion? As PETE told me, they describe their style as "Riding the Wave of the New Rock". MIKE, like PETE, is not a foreigner to the music business. Both have toured through most of the states and Europe with different acts. PETE told me he has been on a major record label in the past and at this very time P.F. AND THE FLYERS are pursuing a record contract.



STEVE OBLAS is the man behind the pants, you might say. He was our winner in the ***Z-95 8 TRACS*** Album Cover Contest. Steve is a senior at Kutztown State College majoring in Graphic Art Design and is planning to go on to study in a brand new field, Computer Graphics. Steve told me there may be only 100 people in this field and he wants to be one more.

JON MILLER
Sound Studios

2524 E. Scenic Drive • Bath, PA 18014 • 215/837-7550
Recording & Mixing Engineers: Craig Schmeltzle, Bill Holmes
Supervising Engineer: Jon Miller

MOUNTAIN JAM
(Engineer: Chris Fischere/Mountain Sound)

TED SATTERTHWAITE from MOUNTAIN JAM describes their sound as "Clean Rock". Now there's a new one for you! TED explained it means exactly that . . . "It's Not Hard, It's Not Heavy, It's Clean and Powerful!" MOUNTAIN JAM consists of five musicians including TED, plus CURT BOYER, NOREEN VENN, TOM VULCANO and PAUL LORD. They started out as a three piece folk rock group and evolved into what today is MOUNTAIN JAM. Does TED prefer the folk or the "Clean Rock?" He told me that if he gets a major recording contract, he would like to have the opportunity to sneak in a couple of his earlier mellow tunes on his first LP.



Back Cover Design: ACTION GRAPHICS, INC., Allentown, PA

DS-37885

EMI

Angel DIGITAL



Ravel

Boléro

Daphnis et Chloé
Suite No. 2

Alborada del gracioso

Riccardo Muti

Philadelphia Orchestra

Ravel: Boléro · Daphnis et Chloé Suite No. 2* Alborada del gracioso

Riccardo Muti Philadelphia Orchestra

*Singing City Choir of Philadelphia (Director Elaine Brown, Assoc Director Sonya Garfinkle) Flute Solo Murray W. Panitz

DSB-37885
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0 7777-37885-1

Boléro

In 1928 at the request of Mme Ida Rubinstein I composed a *bolero* for orchestra It is a rather slow dance, and uniform throughout in its melody, harmony and rhythm, the latter tapped ceaselessly by the side-drum The only element of variety is supplied by the orchestral crescendo' So Ravel wrote in an autobiographical sketch dictated to Roland Manuel and prepared by him for Ravel s signature at the end of that year Then, three years later when his old friend M D Calvocoressi interviewed him for the *Daily Telegraph* Ravel expanded on the subject of a work which had established his fame in musical *milieux* where even his famous *Pavane pour une infante defunte* was unknown

I am particularly desirous that there should be no misunderstanding about this work It constitutes an experiment in a very special and limited direction Before its first performance I issued a warning to the effect that what I had written was a piece lasting 17 minutes and consisting wholly of 'orchestral tissue without music — of one long very gradual crescendo There are no contrasts and there is practically no invention except the plan and the manner of the execution The themes are altogether impersonal — folk-tunes of the usual Spanish-Arabic kind And (whatever may have been said to the contrary) the orchestral writing is simple and straightforward throughout without the slightest attempt at virtuosity

When in the early summer of 1928 Ida Rubinstein had asked Ravel for a Spanish ballet, his original intention had been to score some of Albeniz's piano cycle, *Iberia* This he would no doubt have done as expertly as he had orchestrated other piano compositions — among them Mussorgsky's *Pictures from an Exhibition* as well as his own *Valses nobles et sentimentales* Copyright difficulties foiled him from carrying out this project En route for a holiday on his native Basque Coast with a Spanish brother-composer, Joaquin Nin, Ravel outlined his plans Nin insisted that, as Enrique Arbós had already orchestrated some numbers of *Iberia* for another dancer (La Argentina) he would be prevented from realizing his intentions Only when a categoric refusal from the publisher involved convinced Ravel that this was so did he abandon the project Never had Nin known Ravel so nervous or contrary Declaring that he adored to be in Paris on the *Quatorze Juillet*, Ravel returned home from Saint-Jean-de-Luz There was no news of him for several weeks until one fine day Nin received a letter announcing a rather strange work "no form properly speaking, no modulation or almost none, a theme genre Padilla (the very common composer of *Valencia*), rhythm and orchestra ' It was the *Boléro* Later that summer of 1928, he returned to Saint-Jean-de-Luz, completing his score in the first-floor room of a wisteria-wreathed corner house in the Rue Gambetta, just opposite the church in which Louis XIV of France married an Infanta of Spain, and almost within sight of the house in which he himself was born in Ciboure, the opposite side of the port

Ravel's *Boléro* conforms to neither the rhythm nor the tempo of the traditional Spanish dance When Nin pointed out that Ravel's tempo was twice as slow as that of a real Boléro, Ravel replied "That has no importance at all!" And certainly it did not prevent the work from becoming a wild success in two continents immediately after it stole the show at the Paris Opera when Madame Rubinstein presented it there on November 22, 1928 The scenario of her *Bolero* was by Bronislava Nijinska and set in a smoky Spanish tavern in the decor of Alexandre Benois Madame Rubinstein, dressed like a gypsy with comb and shawl, danced on a table Her dancing gradually aroused the company in the tavern to a frenzy of excitement in which she was seized and lifted above their heads Ravel himself conceived an open-air setting, realised after his death by his friend Leon Leyritz for a new scenario by Serge Lifar in which a bull-fighter mimes for his lady admirer the combat in which he has just triumphed The crowd assembles around him A rival appears and carries off the lady Desperate, the bull-fighter misses his last pass and falls mortally wounded, dying alone and forgotten while the *fiesta* continues Musically, Ravels' *Boléro* is a gradual *crescendo* in which a 16-bar phrase in two sections, both in C major and a complementary phrase with a minor aspect, are repeated over a rhythm, in three-four time, played relentlessly by the side drum throughout the piece

Just before the overwhelming final coda, there is a short side-slip from C to E major, the effectiveness of which is out of all proportion to the simplicity of the device

Daphnis et Chloé — Suite No. 2

In his autobiographical sketch, Ravel says *'Daphnis et Chloé*, a choreographic symphony in three parts, was commissioned from me by the Director of the Russian Ballet, Monsieur Serge de Diaghilev In writing it I sought to compose a broad musical fresco, less concerned with archaic fidelity than with loyalty to the Greece of my dreams, which in many ways resembled that imagined and depicted by the French artists of the latter part of the 18th century The work is built symphonically on a very strict tonal plan by means of a few themes, the development of which ensures the work's homogeneity' And indeed, in spite of the work's success as a ballet, the symphony concert rather than the theatre has kept it alive since Diaghilev's company first danced to it on June 8 1912, in Paris

The composition of *Daphnis et Chloé* occupied Ravel from some time in 1909 until April 5, 1913 Meanwhile the first orchestral suite from it had been performed under Gabriel Pierne at a Concert Colonne on April 2, 1911

The three parts of Ravel's "choreographic symphony" are the three scenes in which Fokine's scenario casts the charming tale by Longus before the grotto at the edge of a sacred wood, the pirates' camp and a return to the first scene

Lever du jour The third scene (or second suite) opens with Ravel's incomparable evocation of dawn The stage directions read No sound but the murmur of brooklets formed by the dew which has run down the rocks *(arabesques for woodwind, harps and celesta)* Daphnis still lies before the grotto of the nymphs Gradually, the day breaks Bird songs are heard *(harmonics and trills for three solo violins with piccolo)* Two shepherds pass, one in the distance with his flock *(piccolo)*, and another nearby *(E flat clarinet)* A group of shepherds seek Daphnis and Chloe *(the wordless chorus joins the growing and ever richening orchestral texture)* They discover Daphnis and awake him Anguished, he looks for Chloe At last she appears, surrounded by shepherdesses They throw themselves into each other's arms Daphnis notices that Chloé is wearing a crown Pan's intervention is manifest *(the sunrise rises to its most powerful climax)* The old shepherd Lammon explains that if Pan has saved Chloé it is in memory of the nymph Syrinx with whom the god was once in love *(a plaintive oboe ostinato)*

Pantomime Daphnis and Chloé mime the story of Pan and Syrinx Chloé portrays the young nymph wandering in the fields *(oboes and English horn)* Daphnis, as Pan appears and declares his love *(strings)* The nymph rejects his advances The god becomes more pressing She disappears among the rushes Desperate, he snatches a few reeds and plays a melancholy air on them Chloé reappears and dances to it *(from this point, the first flute captures attention as a soloist)* The dance becomes more and more animated and, in a mad swirl, Chloe falls into the arms of Daphnis *(a downward rush shared, imperceptibly in relays by piccolo first flute second flute and alto flute)*, and a short love scene ensues Before the altar of the nymphs, he swears his fidelity *(Two motto-themes combine in a broad preludial manner)*

Danse générale And with a sudden swing into five-four time the tale is ended — but not the dancing which continues with ever-growing excitement to a frenzied finish

Alborada del gracioso

Long before he composed his *Bolero*, Ravel was generally recognised as one of the twentieth-century's supreme masters of the orchestra yet it is surprising how many of his orchestral scores began as piano pieces This 'Jester s Aubade (or the Buffoon's Morning Serenade — still an inadequate translation of its Spanish title) is one such Its brilliant orchestral transcription (for a large orchestra including two harps and a great variety of percussion) gives no hint that it was originally an equally brilliant pianistic showpiece

The *Alborada* is the fourth of Ravel s collection of five *Miroirs* for piano composed in 1905 Its dedication is to M D Calvocoressi the critic friend who settled in London after the first world war and became as familiar a figure in the concert-rooms there as formerly in Paris The Spanish inspiration of the piece is immediately apparent from the guitar-like twanging and thrumming, the castanets and the characteristic tunes and rhythms The contrasting idea an interrupted bassoon solo, would appear to be the jester s attempts at serenading but a more sardonic mood persists and the piece reverts to its original gait before moving to its wild and uninhibited climax The orchestral version was first performed in Paris at the Concerts *Pasdeloup* in May, 1919 and published in the following year

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Side One

Bolero (17'10)

Side Two

Daphnis et Chloe — Suite No 2 (18 16)
Alborada del gracioso (8 09)

Recording Producer JOHN MORDLER
Engineer JOHN ISLANDER
Recorded in the Old Met, Philadelphia
The Reverend Tyca [illegible]
Art Direction & Design Mary Ellen Schwartz
Cover Photo Christian Steiner
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applies to this recording

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Ella Goncharova

with Orchestra Conducted by Grisha Boder





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WILD HORSES
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(Dvea Gitary)
LOVE'S ECSTASY
(Otrada)
CRYING VIOLINS
(Plach Skirpka)
DARK EYES
(Ochy Chornya)



SIDE 2

THE PEDDLER
(Korobochka)
THE FAITHFUL SWAN
(Lebedinaya Viernost)
BLUE FLOWERS
(Vasilochki)
ROMANCE IN A BOAT
(Na Lodochke)
THOSE WERE THE DAYS
(Dorogoy Dlinnoyu)





A new and exciting addition to the American cultural scene is Ella Goncharova who comes from Arkhangelsk, a city in the northern part of Russia. Her musical ability was apparent at an early age and culminated with graduation from the world-renowned Moscow Conservatory. Ella's sensationally successful concert, stage and television appearances throughout Russia, Europe and Asia have earned her a large and loyal following. Awards and recognition follow wherever she appears, including first prize at the Dresden International Music Festival. She has carried this wave of enthusiasm to the U.S.A. where she now resides.

This amazingly talented artist interprets folk songs in many languages with all of the intensity and feeling contained in "The Soul of Russia." It is little wonder that audiences of all ages are enthralled by her performances.

This album is a delightful collection of some of the loveliest and liveliest Russian folk songs, performed in Ella Goncharova's exciting and heartfelt style. She displays here the beautiful voice that has made her recitals and performances as appealing in America as they were back home in Russia.

Ella's husband, Grisha Boder, a graduate of the Moscow Conservatory of Music, is an accomplished musician in his own right, and a well-known conductor and arranger in Russia, evidenced by the exciting arrangements he prepared for this recording. In the summer of 1976 they formed the Kalinka Trio featuring Ella, which presents an extraordinarily colorful and lively show of very appealing Russian music. They have appeared thus far primarily in New York, in such prestigious showplaces as the Plaza Hotel, the Waldorf Astoria, the New York Hilton and the New York Americana. The demand for their concerts is rapidly expanding to areas throughout the U.S.A.

This album, Ella's first in America, is a splendid introduction to the folk music of Russia, and folk enthusiasts should find it an exciting addition to their collection.

PRODUCED BY BOB SAFFER

Album design DON MUNZ
Manufactured in U.S.A.

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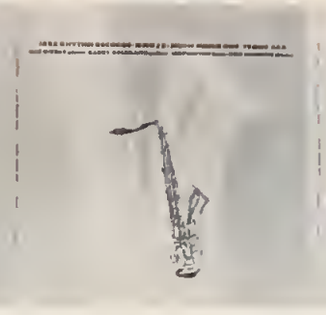
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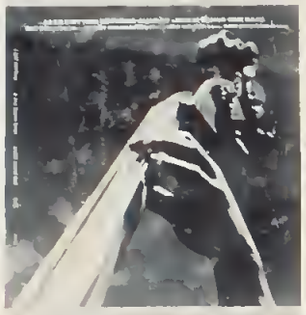








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VOLUME 1

Chords For B♭ Instruments

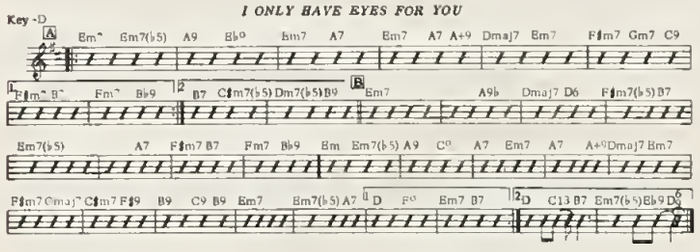
SOMETIMES I'M HAPPY

Key - G



I ONLY HAVE EYES FOR YOU

Key - D



BODY AND SOUL

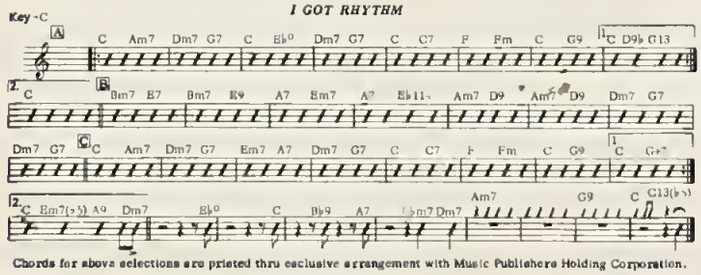
Key - E♭



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I GOT RHYTHM

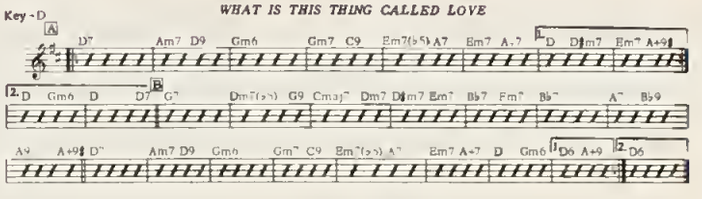
Key - C



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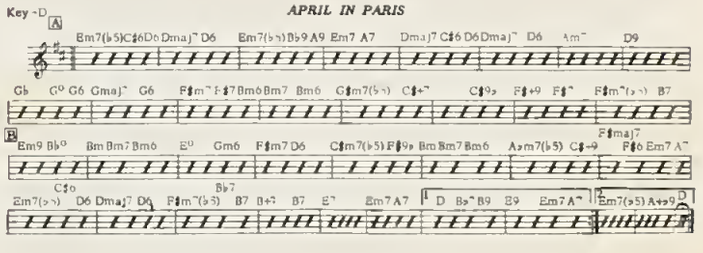
WHAT IS THIS THING CALLED LOVE

Key - D



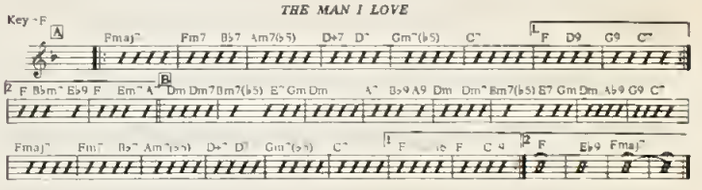
APRIL IN PARIS

Key - D



THE MAN I LOVE

Key - F



LOVER COME BACK TO ME

Key - B♭



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EXPLANATION OF ABBREVIATIONS

Capital letters indicate major chords C

A small m indicates minor Cm C

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The number 7 after C7 - C E G B♭

Maj 7 after C Maj 7 - C E G B

The number 9 after C11 - C E

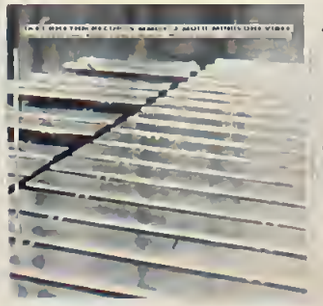
A number after a note that the note is C♯ - C E♯ G

The slash chord is to be played

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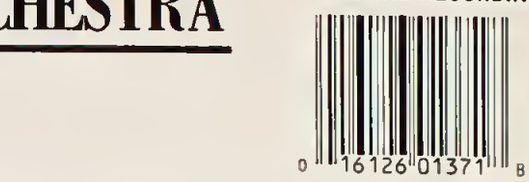


TIME WAITS FOR NO ONE

LOREN SCHOENBERG AND HIS JAZZ ORCHESTRA

TIME WAITS FOR NO ONE

CIJD 20137M
A DIGITAL RECORDING



SIDE 1

1. Symphony in Riffs
   (*Benny Carter; Arr. Benny Carter*)
2. Time Waits for No One
   (*Tobias, Frend; Arr. Eddie Sauter*)
3. Harmony in Harlem
   (*Duke Ellington; Arr. Duke Ellington*)
4. Overtime
   (*Pete Rugolo*)
5. Smoothie
   (*Buck Clayton; Arr. Buck Clayton*)
6. Buster's Last Stand
   (*Gil Evans; Arr. Gil Evans*)

SIDE 2

1. Lady Day
   (*Jimmy Mundy; Arr Jimmy Mundy*)
2. Spring Will Be a Little Late This Year
   (*Frank Loesser; Arr. Gary McFarland*)
3. Queer Notions
   (*Coleman Hawkins; Arr. Horace Henderson*)
4. I Cover the Waterfront
   (*Heywood, Green*)
5. You Took Advantage of Me
   (*Rodgers, Hart; Arr. Bob Brookmeyer*)
6. (The) Blue Room
   (*Rodgers, Hart; Arr. Eddie Durham*)

Loren Schoenberg
and His Jazz Orchestra

Trumpets: Laurie Frink, John Eckert, Dick Sudhalter, Burt Collins
Trombones: Matt Finders, Eddie Bert, Bobby Pring
Alto saxophone, flute and clarinet: Chuck Wilson
Alto saxophone, clarinet and soprano saxophone: Jack Stuckey
Tenor saxophone: Doug Lawrence
Tenor saxophone and clarinet: Ken Peplowski
Baritone saxophone and bass clarinet: Danny Bank
Piano: Dick Katz
Guitar: Chris Flory
Bass: Phil Flanigan
Drums: Mel Lewis

Tenor saxophone and leader: Loren Schoenberg

A couple of years ago, I concluded the notes to Loren Schoenberg's debut album with the comment that this gifted young man had "set high standards for himself, but no doubt (will) live up to them, and even surpass them." I'm delighted to report that with this marvelous new recording he indeed has done so, both as a player and a leader.

In this day and age, it's no small accomplishment to keep a big jazz band alive. Loren Schoenberg's has been around since 1980. Of course it's not a "road band" that performs on a year-round schedule—only a handful of those are left, and most of them are "ghost bands" performing under the names of departed leaders. But it's also not a rehearsal band (though it started as one) that gets together only for the pleasure of the players and a few insider listeners. It is, insofar as that's possible in the late 1980s, the real thing.

The band is a unique blend of outstanding veterans (including Mel Lewis, one of the all-time great drummers, who takes time out from leading his own fine big band) and talented younger players. Each section reflects this diversity, and thus an essence of the jazz tradition as a living thing—something that can't be passed on through records, scores and books, but only in close intergenerational collaboration.

This sense of jazz as a living tradition is also reflected in the Schoenberg band's library, which by now numbers some 300 arrangements of extraordinary scope and quality. In assembling this treasure trove, the leader's deep knowledge of jazz history has stood him in good stead, as have his activities as a broadcaster (he can be heard on the Greater New York Metropolitan area's two standout jazz stations, WBGO and WKCR) and archivist (he worked in that capacity for Benny Goodman, and was subsequently engaged by Yale University to supervise the cataloging of B.G.'s legacy). This made him ideally suited for yet another distinguished job, that of Orchestra Manager for the American Jazz Orchestra, in which he also plays.

These varied activities have put him in personal contact with some of the most luminous names in big-band jazz, who've been generous and forthcoming in making available to his band various gems from their libraries. In addition, he has commissioned transcriptions of recorded masterpieces that no longer exist in score form, and sometimes done the transcribing himself. And one of the grand veterans of big-band writing, Buck Clayton (in whose band Schoenberg also plays) has done special new scores for the band.

Thus we hear on this recording works that span six decades from the pens of masters past and present. Some have never been recorded before, while others haven't been played since they were pot on record ages ago. And none is a mere curiosity or museum piece, rather they are all works of lasting musical value. There's a real understanding here of the richness and variety of music to be mined from the big-band tradition with the right combination of knowledge, persistence, imagination, interpretative skills and musicality.

There is no trace of musical antiquarianism in this band's approach, due to several factors, among them that the aforementioned veteran members grew up with (and played) much of this music, while the younger ones have a deep love and respect for it. And hands-on experience with direct links to the past as well: the Schoenberg band, almost intact, was employed by Benny Goodman for what turned out to be his last go-round as a band leader.

Close and intensive work with another legend of jazz, Benny Carter (with the American Jazz Orchestra, both in concert and for a recording released on this label), taught him that "one can be a great artist and a great human being too." And with the AJO, Schoenberg has also come to know another great musician he's long admired, John Lewis, whom he'd first encountered, at a distance, while a student at the Manhattan School of Music in the '70s.

As an added treat on this record, we get to hear Schoenberg in a small-group setting, working with the big band's brilliant rhythm section in a couple of numbers recorded to blow off a little tension during the big-band sessions. On these, we can enjoy close collaborations between the young leader and two of the elder statesmen whose advice and counsel have meant so much to him—Dick Katz and Mel Lewis.

Symphony in Riffs, a Benny Carter masterwork that predates yet is emblematic of the Swing Era at its finest, serves as a springboard to introduce the band's sterling ensemble work and some of its key solo voices. We hear at once that this band knows how to choose the right tempos and phrase the music idiomatically. Dick Sudhalter starts the extended solo sequence (two choruses each), though Eddie Bert's burry, robust trombone is heard for eight bars during the opening ensemble choruses. Sudhalter evokes Hackett and Armstrong in spirit, but shows (here and elsewhere) that he's become his own man on the horn. Schoenberg, relaxed and almost conversational, really swings. Bobby Pring (whose many credits include Les Brown) plays smooth and elegant trombone, followed by Katz in superb form (dig his entrance), and John Eckert's vibrant trumpet evokes that of the composer, notably in the first eight bars of the second chorus. Lewis kicks the closing ensemble passages as only he can.

Time Waits for No One is a find. Written by the great Eddie Sauter for Woody Herman's First Herd as a vocal feature, this brilliant arrangement was never recorded commercially. While researching a radio series on the First Herd, Schoenberg encountered it on an aircheck LP, and had the expert Mark Lopeman transcribe it for the band as an instrumental. Thus it becomes a new piece. Schoenberg's featured ballad playing is surprisingly mature, both in exposure of the melody and improvisation, and he displays his full, attractive tone. Matt Finder's trombone and Eckert's trumpet are briefly heard, but the other star is Sauter, who achieves wondrous textures.

Harmony in Harlem is a special kick for me, since I suggested it when Loren was looking for something by Duke that wasn't textbook Ellingtonia. (He subsequently put together a marvelous program for the Duke Ellington Society's 1987 New York concert.) This 1937 piece, based on the *I Got Rhythm* cycle, featured Johnny Hodges' soprano and Cootie Williams' open trumpet, and Jack Stuckey and John Eckert take on these demanding roles with zest (hear Stuckey's opening break—five-star stuff). The band captures the texture and mood, Katz plays Ducal fills, and the rhythm and tempo are just right.

Overtime is one of the two interludes by the quartet. Written by Pete Rugolo for a 1949 *Metronome* All Star record date, this big-band variation on *Love Me or Leave Me* in bebop style has never to my knowledge been adapted for small group before—Schoenberg got the idea from his trombonist friend Dan Barrett. The tempo's hot, Loren's tenor is in booting form, Katz's solo is worthy of Al Haig, and Lewis shines throughout, also taking a rare solo.

Smoothie is Buck Clayton's tune and chart, in his 1980s manner but with that special vintage B.C. flavor wholly intact. Katz, alone, brings it on *a la* Basie, and muted trumpets state the charming theme, spelled by the saxes. Finders' melodic trombone has clarity of tone and ideas, he shares a chorus with Ken Peplowski's fine clarinet. After a mellow passage for trombones, Sudhalter shows that he can use a plunger tastefully, and the leader takes the final bridge. Again, one notes how well this band picks tempos—this one's in the groove all the way.

Buster's Last Stand is one of Gil Evans' lesser-known gems from the Claude Thornhill period. It predates the famous bebop things but has intimations of things to come, for 1942. Lewis' sizzling cymbals set the fast, swinging tempo, which suits Doug Lawrence's smooth, long-breathing and original style. Driven by Lewis, Eckert uncorks an exciting solo with a Roy Eldridge fire to it. Katz is heard from, the ensemble, reeds to the fore, handles the subtle dynamics handsomely, and then, after a drum break, comes up with a contrastingly shouting climax, pretty wild for Gil.

Lady Day is a Jimmy Mundy gem from Artie Shaw's underrated 1944-45 period. Eckert, with cup mute, states the theme (based on Blues Skies), reeds on the bridge (Chuck Wilson's lead, always fine, is splendid on this piece). Schoenberg, with a warm sound and some expert tonguing, is in an Al Cohn groove, and then Peplowski, after two bars on his own, leads a Lopeman transcription for clarinets of Shaw's fine recorded solo (the rest of the chart is courtesy of Shaw). The trumpets gliss, guitarist Chris Flory, briefly joined by Loren, is heard from, and the ensemble shines on the dramatic ending.

Spring Will Be a Little Late This Year is a real find. Lewis, who was on B.G.'s tour of the USSR, pulled Schoenberg's coat to this wonderful, forgotten Gary McFarland chart, written for Goodman's tour but never performed. The ill-fated McFarland was one of the most gifted arrangers of his or any generation, and this lovely setting of a fine ballad was intended as a showcase for Zoot Sims. In Schoenberg's good hands, it becomes a tribute to both Gary and Zoot, and the tenor work ranks with Loren's finest, with lovely tone productions and deep but controlled emotion. He gets firm support from Phil Flanigan's bass, assigned a key role here, and the ensemble, Pepolwski shining. The other soloists, Pring (in top form) and Sudhalter (with Harmon mute, stem in), display taste and feeling. What a lovely sound band and soloists produce here.. Gary and Zoot would have been pleased.

Queer Notions is a change of mood and pace. This Coleman Hawkins composition, arranged by Horace Henderson, was recorded twice in 1933 by the Fletcher Henderson band, and was definitely "avant garde" for its day. (The chart was in Goodman's library, though no known performance by him has survived.) In Hawk's footsteps, Schoenberg trots out a big sound and throaty inflections. Sudhalter gets hot, not copying Red Allen. The "yeah" vocal responses to the last tenor bridge are not in the original score, but re-creation needn't be reverential, and a sense of humor is part and parcel of jazz at any stage.

I Cover the Waterfront is an encore by the quartet, in a ballad mood. Warm, relaxed tenor, fine Katz accompaniment and solo half-chorus, nice brush and bass work and a passionate concluding tenor half-chorus and imaginative cadenza.

You Took Advantage of Me, a standard spruced up by Bob Brookmeyer, was another forgotten, unplayed treasure recalled by Lewis from the Goodman Russian tour. A nice, easygoing tempo here, as befits the arranger's wit and elegance. Each solo segment is preceded by an interlude which also serves as the introduction, scored differently each time. Good solos by the leader (showing his Lester Young roots), Flory (some Wes Montgomery octaves), Bert (warm and relaxed, with that burry sound) and Katz (lucid and witty—dig his ending).

Blue Room, the oldest chart on the program, is also the hottest. Eddie Durham's masterpiece for Bennie Moten's 1932 band was transcribed by Schoenberg for a very special occasion, Eddie's 80th (and, alas, last) birthday celebration, at which the band performed to the celebrant's great pleasure. Loren and Eddie had a long and close personal and working relationship, from which the much younger man learned much about music and life. This arrangement was a seminal event in the development of true swing music, and 55 years later, those incredibly propulsive riffs have lost none of their power. This piece comes on like a streamlined steamroller. Solos by Sudhalter (hot and tasty), Doug Lawrence (like bubbling lava), Bert (short but pungent), Schoenberg and especially Peplowski (on his own, and slashing through the ensemble this young man is something special on the clarinet) flash by. But the main event is the band as a unit, with riffs, riffs and more riffs, capturing the spirit, not just playing the notes. And that's what it's all about, isn't it?

It's good to know that the legacy of big-band jazz is in such gifted and caring hands. There's all kinds of innovation possible within this great 20th-century music, and not all of it has to do with expanding the boundaries. Reinventing the past can be as innovative as sending probes into space. The music of Loren Schoenberg and his band is music of today, music that engages the emotions of the listener. Long may they swing!

Dan Morgenstern
Director, Institute of Jazz Studies,
Rutgers University

Timings
Side 1 5:36, 4:52, 4:05, 2:35, 4:52, 2:59/25:24
Side 2 3:42, 7:31, 2:40, 4:14, 6:04, 3:35/28:11

Produced by Ted Macero
Engineered and Edited by Gregory K. Squires
Mastering: Bill Kipper, Masterdisk Corp.
Thanks to Mark Lopeman for his flawless transcriptions of *Queer Notions*, *Harmony in Harlem* and the voicing of Artie Shaw's clarinet solo on *Lady Day*
Barry Bryson, Trumpet, replaces Dick Sudhalter on *Buster's Last Stand* only
Cover Design: Ovid Larteud
Cover Photo of Loren Schoenberg by Ed Berger
Library of Congress Catalog Card Number: 87-743147

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MUSICMASTERS


SHIRLEY CAESAR
HER VERY BEST



0 8068-80120-1 4

SIDE ONE

JESUS MAKES THE DIFFERENCE IN ME
Produced by Shirley Caesar, Sanchez Harley, and Dove Lehman
Previously Unreleased

JESUS, I LOVE CALLING YOUR NAME
Produced by Tony Brown
From the Album: JESUS, I LOVE CALLING YOUR NAME; 7-01-672106-X

HE'S GOT IT ALL IN CONTROL
Produced by Tony Brown and Ken Harding
From the Album: REJOICE; 7-01-666606-8

SATAN, YOU'RE A LIAR
Produced by Tony Brown and Ken Harding
From the Album: REJOICE; 7-01-666606-8

SAILING ON THE SEA OF HIS LOVE
Produced by Shirley Caesar, Sanchez Harley and Dove Lehman
From the Album: SAILIN'; 7-01-673206-1

SIDE TWO

THE LORD WILL MAKE A WAY
Produced by Tony Brown and Dove Lehman
Previously Unreleased

NO CHARGE
Produced by Tony Brown
From the Album: JESUS, I LOVE CALLING YOUR NAME; 7-01-672106-X

LORD LET YOUR SPIRIT FALL ON ME
Produced by Shirley Caesar, Sanchez Harley, and Dove Lehman
From the Album: SAILIN'; 7-01-673206-1

GO
Produced by Tony Brown
From the Album: GO; 7-01-666506-2

YOU ARE ALL I NEED
Produced by Tony Brown
From the Album: GO; 7-01-666506-2

Executive Producers:
ROBERT BUTLER and **KEN HARDING**

Mastered by
KEN LOVE at Master Mix, Nashville, TN

Rejoice


Westmen
STEREO
CS 7817

Vestmen

I've been a lot of places, I've seen a lot of faces and I've met a lot of gospel singers in my time. The Vestmen are one of the local groups that I heard for the first time at one of our concerts in Eastern Pennsylvania several years ago. I remember that I was immediately impressed by their sincerity and their beautiful harmony.

Since their beginning as a bible school trio singing during the summer months and during the school term whenever their schedule would permit, they branched out, due to the demand for their ministry, to working several times a week every week.

Their arrangements are refreshing, their harmony is beautiful, their talent is dedicated, and their songs reflect a desire to reach people with the message of the gospel.

Without hesitation I can endorse the Vestmen as a group of gospel singers that will bless your heart.

Sincerely,

J. R. Damiani

Side 1

1. *There's Something In The A...* — 3:47
   Lanny L. Wolfe
2. *Sheltered In The Arms of God* — 3:53
   Rambo-Davie
3. *Have You Got Troubles . . John Betts*
   Oh Happy Day 4:29
4. *My Tribute* 3:33
   Andrae Crouch

Side 2

1. *He's Done That Much For Me* . . . 3:54
   Paul Butler
2. *Amazing Grace* 1:53
   John Newton
3. *I've Never Loved Him Better* 2:06
   Bill Gaither
4. *When I Think Of The Cross* 2:21
   Ralph Carmichael
5. *The Blood Will Never Lose It's Power* . 4:02
   Andrae Crouch

CREDITS:

Guitar – *Gene Brenner/Bill Fisher*
Bass – *Johnny Brittingham*
Steel Guitar – *Ted Solesky*
Drums – *Gary Sampson*
Piano – *Shirley Good*
Engineer/Producer – *David Still*
Director - *Gene Brenner*
Photography by Moser Studio

For information contact: **The Vestmen**
c/o Paul Butler
R.D. 2, Box 18
Port Jervis, New York 12771

℗1974 *Vestmen*

Recorded at Baldwin Sound Productions, Inc. 5252 Trindle Road, Mechanicsburg, Pa 17055

CS 7817

Dana

DOUBLE DECKER
610-439-3600
$ 3.00



DANA GREGORY - LOVE'S GETTIN' CLOSER

DANA GREGORY - LOVE'S GETTIN' CLOSER

In the short time I have been in the entertainment business I have met so many nice people, they have become a part of my life and have supported me in my career. I want to thank you all for your faith and support. I couldn't have recorded this album without you. I would like to give a special thanks to Benny Kennerson my producer, Mike Smith for his support and faith in me, and a special friend Cal for his support, also Mom and Dad for working so hard with me, but my biggest thanks goes to God for blessing me with my talent as a singer and entertainer.
Thank You All! — DANA

SIDE ONE

Love's Gettin' Closer Everyday
Set Me Up
Why Do You Want
(What You Know You Can't Have)
Baby, It's You
Desperado

SIDE TWO

Looking For Sunshine
(Living On Rain)
Brand New Heart
Golden Key
Forever In Your Eyes
Silver Thread And Golden Needles



Album Concept - Janis Buchanan
Photography - Bob Finley Photography

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Fireside Promotions
11 Rice Road
Shawnee, Oklahoma 74801
(405) 273-0139

STEREO

Sky's The Limit

THE TEMPTATIONS



JUST MY IMAGINATION (RUNNING AWAY WITH ME) / MAN / SMILING FACE SOMETIMES
I'M THE EXCEPTION TO THE RULE / GONNA KEEP ON TRYIN' TILL I WIN YOUR LOVE

GORDY

GS957

STEREO

Sky's The Limit

THE TEMPTATIONS

SIDE 1

GONNA KEEP ON TRYIN' TILL
I WIN YOUR LOVE 3:50
JUST MY IMAGINATION
(RUNNING AWAY WITH ME) 3:39
I'M THE EXCEPTION TO THE RULE 3:20
SMILING FACE SOMETIMES 12:35

SIDE 2

MAN 2:37
THROW A FAREWELL KISS 3:25
UNGENA ZA ULIMWENGU
(UNITE THE WORLD) 4:30
LOVE CAN BE ANYTHING (CAN'T NOTHING
BE LOVE BUT LOVE) 9:20

All tunes published by Jobete Music Co., Inc., BMI

Produced by **NORMAN WHITFIELD**

ARRANGERS JERRY LONG FOR JUST MY IMAGINATION (RUNNING AWAY WITH ME)
ALL OTHER TUNES WERE ARRANGED AND CONDUCTED BY DAVE VAN DE PITTE
MASTERING ENGINEERS NORMAN WHITFIELD AND DASEN LEWIS
SPECIAL THANKS TO RUSS TERRANA

GORDY
GS957



Producer Writer – Norman Whitfield
Writer – Barrett Strong

Art Direction
CURTIS McNAIR

Graphic Supervision
TOM SCHLESINGER

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NOT FOR SALE

33⅓ R.P.M.

HIS MASTER'S VOICE

SOLD IN U.K. SUBJECT TO RESALE PRICE CONDITIONS, SEE PRICE LISTS

(XWN.18848A)

CLP. 1877

(A "Westminster" Recording)

1 1

GERMAN SONGS OF THE MIDDLE AGES AND THE RENAISSANCE

(1)—Gar lustig ich spazieren ging (Anonymous). (2)—Innsbruck ich muss dich lassen (Isaak). (3)—Aus fahr ich hin (Anonymous). (4)—(a) Palestinalied (Vogelweide); (b) Gut gsell und du musst wandern (Anonymous). (5)—Mein Maid ich hab dich auserwelt (Schlick). (6)—Ewiger Gott (Senfl). (7)—Christ lag in Todesbanden (Walther). (8)—Wie soll ich denn gemynnen (Vogelweide). (9)—Entlaubet ist der Walde (Anonymous)

HUGUES CUENOD—Tenor
HERMANN LEEB—Lute

Sung in German

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HIS MASTER'S VOICE

SOLD IN U.K. SUBJECT TO RESALE PRICE CONDITIONS, SEE PRICE LISTS

(XWN.18848B)

CLP. 1877

(A "Westminster" Recording)

2 2

GERMAN SONGS OF THE MIDDLE AGES AND THE RENAISSANCE

(1)—Die weyber mit den flöhen (Senfl). (2)—Maria zart (Schlick).
(3)—Silberweise (Sachs). (4)—O der rauhen Grausamkeit (Albert).
(5)—Kettenton (Folz). (6)—Mein schönes Lieb (Albert).
(7)—Lied der Geissler (Anonymous).
(8)—Vil hinderlist (Schlick)

HUGUES CUENOD—Tenor
HERMANN LEEB—Lute

Sung in German

MADE IN Gt. BRITAIN

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THEME FROM LOVE STORY
FRANCK POURCEL

Produced by Ettore Stratta and Robert Colby



A G+W COMPANY

PAS-5022
Side 1
LPS-5022-A
STEREO

PROMOTIONAL COPY
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®1. **Theme From Love Story** (Francis Lai) 2:45
2. **Wand'rin' Star** (From the Paramount Picture "Paint Your Wagon") 2:55
(Lerner-Loewe)
3. **The Long And Winding Road** (Lennon-McCartney) 2:34
4. **(They Long To Be) Close To You**
(H. David-B. Bacharach) 3:03
5. **El Condor Pasa** (Paul Simon-Jorge Milchberg) 3:15
6. **Make It Easy On Yourself**
(B. Bacharach-H. David) 3:04

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

THEME FROM LOVE STORY
FRANCK POURCEL

Produced by Ettore Stratta and Robert Colby



PAS-5022
Side 2
LPS-5022-B
STEREO

PROMOTIONAL COPY
NOT FOR SALE

1. **Bridge Over Troubled Water** (Paul Simon) 3:19
2. **Snowbird** (Gene MacLellan) 2:20
3. **The Things Of Life** (From the Columbia Pictures Production-"The Things Of Life") (H. Shaper-P. Sarde-J. L. Dabadie) 2:40
4. **The Song Of My Life** (R. Jeannot-F. Harvel-G. Layani-J. Fishman) 3:10
5. **Theme From Borsalino** (Claude Bolling) 2:58

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WONDERLAND®



LP 286 A
SIDE 1

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BLACK BEAUTY

(Anna Sewell)

— Featuring —

THE WONDERLAND IMAGINATION THEATRE

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WONDERLAND®



LP 286 B
SIDE 2

Great Adventures In Sound And Story

BLACK BEAUTY

(Anna Sewell)

— Featuring —

THE WONDERLAND IMAGINATION THEATRE

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ALL Songs Published by
Al Lewis (BMI)
mystic
BOSTON
SOCIETY
5:26
confession
NAGY · SMITH
BOLER · NAGY
SMITH · STICKLER
VICTOR
what was left
3:53


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NOCTURNAL RECORDS
4856 N. 41 St Milw. Wi. 53209
5:35 in the twilight (BOLER · NAGY · SMITH · STICKLER · VICTOR)
4:36 the tide (NAGY · SMITH)

THE GREAT SWEET BANDS OF THE '40's

SIDE A

1. SWEET SUE, JUST YOU 〈Harris/Young〉3:07
2. THE MOMENT I MET YOU 〈King/Williams/Bleaufuss〉3:02

Dan

MONO
VC-5027
(22:43)
VC-5027A
('79-12)
〈JASRAC〉

3. FULL MOON AND EMPTY ARMS 〈Kaye/Mossman〉3:20
4. MY IDEAL 〈Robin/Whiting/Chase〉3:18
5. SHINE ON HARVEST MOON 〈Bayes/Norworth〉2:53
6. GREEN EYES 〈Woods/Utrera/Menendez/Rivera〉3:36
7. STAR EYES 〈Raye/Depaul〉3:05

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THE GREAT SWEET BANDS OF THE '40's

SIDE B

1. BABY FACE <Davis/Akst>2:27
2. GOT A DATE WITH AN ANGEL <Grey/Miller/Waller/Tunbridge>2:39
3. DON'T TAKE YOUR LOVE FROM ME <Nemo>3:24

Dan

MONO
VC-5027
(22:51)
VC-5027B
('79-12)
<JASRAC>

4. MOVIE TONIGHT <Farrar/Gannaway>2:29
5. LILY BELLE <Franklin/Taylor>3:17
6. GUY LOMBARDO MEDLEY:
   Whispering<Schonberger>/
   Hawaiian Sunset<Tepper/Bennett>/
   When Day Is Done<Katscher/Sylva>/
   Tea For Two<Caesar/Youmance>/
   Easy To Love<Porter>5:03
7. ADIOS <Woods/Madriguera>3:08

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odyssey*

AN EVENING OF ELIZABETHAN VERSE AND ITS MUSIC

W. H. AUDEN and the
NEW YORK PRO MUSICA ANTIQUA
directed by NOAH GREENBERG

SIDE 1
32 16 0171
32 16 0171-1

1. TAN TA RA CRIES MARS
2. SWEET, IF YOU LIKE AND LOVE ME STILL (Soloist: Russell Oberlin)
3. FLORA GAVE ME FAIREST FLOWERS
4. COME, MY CELIA (Soloist: Charles Bressler)
5. SWEET KATE OF LATE
6. THOUGH YOUR STRANGENESS
7. I SAW MY LADY WEEPING (Soloist: Charles Bressler)
8. SWEET HONEY-SUCKING BEES

*T.M. OF COLUMBIA BROADCASTING SYSTEM, INC.



odyssey*

AN EVENING OF ELIZABETHAN VERSE AND ITS MUSIC

W. H. AUDEN and the NEW YORK PRO MUSICA ANTIQUA directed by NOAH GREENBERG

SIDE 2

32 16 0171

32 16 0171-2

1. UP THEN MELPOMENE
2. IN DARKNESS LET ME DWELL
   (Soloist: Russell Oberlin)
3. WHAT IS OUR LIFE
4. SO, SO, LEAVE OFF THIS LAST LAMENTING KISS
   (Soloist: Ruth Daigon)
5. UPON A BANK WITH ROSES
6. WHEN DAVID HEARD THAT ABSALOM WAS SLAIN

*T.M. OF COLUMBIA BROADCASTING SYSTEM, INC.


Side 1 Stereo
VICS-1551 (ZVRS-3594)
RCA
Thy Celestial State
Music of Orlando Gibbons
Deller Consort
Jaye Consort of Viols
Directed by Alfred Deller
Victrola
Prayer of Hezekiah
Behold, thou hast made my days
Royal Pavan
The secret sins
O Lord, in thy wrath rebuke me not
Great King of Gods
Song of Moses
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RCA CORPORATION—MADE IN U S A.

Side 2 Stereo

VICS-1551 (ZVRS-3595)

RCA

Thy Celestial State
Music of Orlando Gibbons

Deller Consort
Jaye Consort of Viols
Directed by Alfred Deller



Victrola

Ah! dear heart
Dainty fine bird
In nomine
The silver swan
Fantasy
What is our life?

Licensed by Deller Recordings, France

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STEREOPHONIC

K/T

℗ 1961

(a) C. Control
(b) M.C.P.S.

Side 1

ZRG.5249

ZRG.225S

THOMAS TOMKINS

1. Responses (a)
2. Psalm XV (a)
3. Te Deum and Benedictus (The First Service)
4. When David heard (b)
5. My shepherd is the living lord (b)

1, 2 and 5, Edited by Rose
4. Edited by Fellowes

The Chapel Choir of Magdalen College, Oxford

Christopher Gower, organ

Bernard Rose, director

MADE IN ENGLAND


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33 1/3
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ARGO RECORD CO. LTD.
STEREOPHONIC
K/T
℗ 1961
(a) M.C.P.S.
(b) C. Control
Side
2
ZRG.2256
ZRG.5249
THOMAS TOMKINS
1. A Voluntary (a) 2. Turn unto the Lord (a)
3. Hear my prayer, O Lord (b)
4. Holy, holy, holy (b) 5. Above the stars (b)
6. A Fancy: for two to play (a)
1 and 6. Edited by Tuttle
2. Edited by Fellowes
3, 4 and 5. Edited by Rose
The Chapel Choir of Magdalen College, Oxford
Christopher Gower, organ
Bernard Rose, director
MADE IN ENGLAND

LONG 33⅓ RPM PLAYING

Brunswick

REG?

LONG PLAYING

UNBREAKABLE MICROGROOVE RECORD

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Recorded in France

(MG.2643)

AXTL.1051

SIDE 1

MONTEVERDI—Vocal and Instrumental Works

O MIRTILLO (5 voices); ERA L'ANIMA MIA (5 voices); DAMIGELLA TUTTA BELLA (3 voices); O, COME VAGHI (2 voices); SFOGAVA CON LE STELLE (5 voices)

Vocal and Instrumental Ensemble
directed by NADIA BOULANGER

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LONG 33⅓ RPM PLAYING

Brunswick

REG.P

LONG PLAYING

UNBREAKABLE MICROGROOVE RECORD

MADE IN ENGLAND

N

Recorded in France

(MG.2644)

AXTL.1051

SIDE 2

MONTEVERDI—Vocal and Instrumental Works

DOLCISSIMO USCIONOLO (5 voices); INTERROTTE SPERANZE (2 voices); A UN GIRO SOL DE BELL'OCCHI LUCENTI (5 voices); QUEL SGUARDO SDEGNOSETTO (soprano solo); SU SU PASTORELLI VEZZOSI (3 voices); QUI RISE TIRSI (5 voices)

Vocal and Instrumental Ensemble
directed by NADIA BOULANGER

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EROTIQUE

THE BIG PEOPLE ®12 INCHES LONG

SIDE ONE
TBP-12-25-AB

STEREO
33 1/3

1. MODERN GIRL (4:15)
2. PLAY WITH U (3:45)

All songs written & produced by
ADAM PARIS

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ASCAP

EROTIQUE

THE BIG PEOPLE

®12 INCHES LONG

SIDE TWO
TBP-12-25-AB

STEREO
33 1/3

EXTENDED DANCE MIXES

1. MODERN GIRL (5:06)
2. PLAY WITH U (6:08)

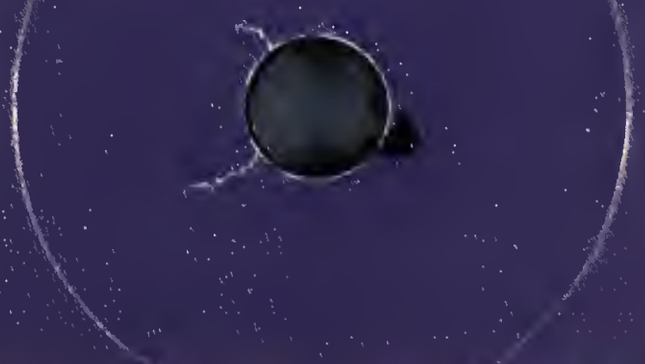
All songs written & produced by
ADAM PARIS
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ASCAP


THE 3RD
A
33 RPM
1. SUPER SOUL (CLEAN VERSION)
2. SUPER SOUL (DIRTY VERSION)
3. SUPER SOUL (INSTRUMENTAL VERSION)
PRODUCED BY RASHAD
(P) & (C) 2002 B.U.K.A. Entertainment
GEMA

151

1. OUT FOR BLOOD (DIRTY VERSION)
2. OUT FOR BLOOD (INSTRUMENTAL VERSION)

PRODUCED BY TONE HENNY



B

33 RPM

BJ DIGBY AKA HOLMSKILLET

3. SURRENDER (ALBUM VERSION)

PRODUCED BY USEF DINERO

(P) & (C) 2002 B.U.K.A. Entertainment

GEMA


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BOURBON
STREET
BOB SCOBEY'S
BAND
Vocals by
LIZZIE MILES
1. ON REVIVAL DAY (Vocal)
(Razaf) George Simon, Inc.
2. JIMTOWN BLUES
(Davis-Rose) Melrose Mus. Corp.
3. MAKE ME A PALLET ON
THE FLOOR (Vocal)
(Bradford) Leeds Mus. Corp.
4. WILD MAN BLUES
(Morton-Armstrong)
Melrose Mus. Corp.
5. BABY, WON'T YOU PLEASE
COME HOME (Vocal)
(Williams-Warfield)
Pickwick Music Corp.
6. DEEP HENDERSON
(Rose) Melrose Music Corp.
(ASCAP)
V-1009 A
(50,186)
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Verve®
Records
BOURBON
STREET
BOB SCOBEY'S
BAND
Vocals by
LIZZIE MILES
V-1009 B
(50,187)
1. AIN'T MISBEHAVIN' (I'M SAVIN' MY LOVE FOR YOU) (Vocal)
(Waller-Brooks-Razaf)
Mills Music, Inc.
2. SQUEEZE ME
(Williams-Waller)
Pickwick Music Corp.
3. FROG-I-MORE RAG
(Morton) Melrose Music Corp.
4. WHEN YOU'RE SMILIN' (Vocal)
(Shay-Fisher-Goodwin)
Mills Music Corp.
5. DOWN AND OUT BLUES
(Sizemore-Farrell)
E. H. Morris & Co., Inc.
6. TIGER RAG (Vocal)
(Sbarbaro-Edwards-Ragas-Shields-LaRocca-DeCosta)
Leo Feist, Inc.
(ASCAP)
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DARING & STAHL

SWEET MELODIES IN THE NIGHT



HARBOR RECORDS SIDE A

1. TAKE THIS HEART (Robin Batteau)
(3:10) April Music/Robin Batteau Music - ASCAP

2. SHILOH (Mason Daring)
(3:12) Sweet Melodies Publishing -ASCAP

3. SWEET MELODIES IN THE NIGHT (Jeanie Stahl)
(3:18) Sweet Melodies Publishing -ASCAP

4. LAST MANSIONS (Mason Daring)
(3:39) Sweet Melodies Publishing -ASCAP

5. COUNTRY SOCIAL (Mason Daring)
(1:44) Sweet Melodies Publishing -ASCAP

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Harbor Records Inc., Boston Ma.

Produced by ROBIN BATTEAU
& MASON DARING

HR 1501-1
(HR 1501-1A)

DARING & STAHL

SWEET MELODIES IN THE NIGHT



HARBOR RECORDS SIDE B

1. THE BOATS THEY COME THE BOATS THEY GO
(Bill Staines) *(2:37) Folk Legacy Inc. - BMI*

2. MARBLEHEAD MORNING (Mason Daring)
(4:40) Sweet Melodies Publishing -ASCAP

3. GOLD DUST IN OUR EYES (Mason Daring)
(3:20) Sweet Melodies Publishing -ASCAP

4. THE MERMAID
(trad. arr. by Jeanie Stahl/Mason Daring)
(4:04) Sweet Melodies Publishing -ASCAP

5. RIVER (Bill Staines)
(4:30) Mineral River Music - BMI

℗ *1978 Harbor Records Inc.*
Harbor Records Inc., Boston Ma.

Produced by ROBIN BATTEAU
& MASON DARING

HR 1501-1
(HR 1501-1B)

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The Family

entertainment & enterprise, inc.

Side A

For
Promotional
Use Only



promo single
from the album
DA CHOSEN ONE
TF 0001

LIL' RUNT

RADIO MIXES

1. WHAT U SEE
2. G-OLOGY
3. DA FAMILY

Executive Producer: Troy "2 Dollar" Dalcour
Co-Executive Producer: Joshiua "Lil' Runt" Dixon
Producer: Jon "Swift" Catalon

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The Family

entertainment & enterprise, inc.

Side B

For
Promotional
Use Only

promo single
from the album
DA CHOSEN ONE
TF 0001

LIL' RUNT

STREET MIXES

1. WHAT U SEE
2. G-OLOGY
3. DA FAMILY

Executive Producer: Troy "2 Dollar" Dalcour
Co-Executive Producer: Joshiua "Lil' Runt" Dixon
Producer: Jon "Swift" Catalon



LISTEN TO THE AHMAD JAMAL QUINTET

CADET®

CA 673-A
(10547)
STEREO
SIDE 1

1. **AHMAD'S WALTZ**
   (Jamal) Jamal Enterprises, BMI
2. **VALENTINE**
   (Willemetz) Harms, Inc., ASCAP
3. **YESTERDAYS**
   (Kern & Harback) T.B. Harms, ASCAP
4. **TEMPO FOR TWO**
   (Kennedy) Jamal Enterprises, BMI
5. **HALLELUJAH**
   (Youmans, Robin & Grey) Harms, Inc., ASCAP

A DIVISION OF ALL PLATINUM RECORD GROUP



LISTEN TO THE AHMAD JAMAL QUINTET

CADET®

CA 673-B
(10548)
STEREO
SIDE 2

1. **IT'S A WONDERFUL WORLD**
   (Adamson, Savitt & Watson) Robbins, ASCAP
2. **BAIA**
   (Barroso) Peer International, BMI
3. **YOU CAME A LONG WAY FROM ST. LOUIS**
   (Russell & Brooks) Jewel Music, ASCAP
4. **LOVER MAN**
   (Davis, Ramirez & Sherman) Pickwick, ASCAP
5. **WHO CARES**
   (George & Ira Gershwin) Harms Inc., ASCAP

A DIVISION OF ALL PLATINUM RECORD GROUP



KARYN WHITE

PRO-A-3223
PROMOTIONAL COPY.
NOT FOR SALE.

Side 1
33 1/3 RPM

PRODUCED BY L.A. AND BABYFACE FOR LA'FACE, INC.
EXECUTIVE PRODUCERS:
BENNY MEDINA AND LEONARD RICHARDSON

From the Warner Bros. album KARYN WHITE (1-25637)

THE WAY YOU LOVE ME (LP Version) 4:55

(Babyface/L.A. Reid/D. Simmons)

Kear Music/Hip Trip/Green Skirt Music BMI

℗ 1988 Warner Bros. Records Inc. for the U.S.



KARYN WHITE

PRO-A-3223
PROMOTIONAL COPY.
NOT FOR SALE.

Side 2
33 1/3 RPM

PRODUCED BY L.A. AND BABYFACE FOR LA'FACE, INC.
EXECUTIVE PRODUCERS:
BENNY MEDINA AND LEONARD RICHARDSON

From the Warner Bros. album KARYN WHITE (1-25637)

THE WAY YOU LOVE ME (Edit) 3:45

(Babyface/L.A. Reid/D. Simmons)

Kear Music/Hip Trip/Green Skirt Music BMI

℗ 1988 Warner Bros. Records Inc. for the U.S.



Produced By:
Ande C.
25 Bailey St.
Dorchester MA 02124
U.S.A.
Tel.
(617) 282-2880

Side A
MJH 828

Tel.
(617) 282-2880

MJH
RECORDS

Ryddim Engineer:
Barry Ohare
Grove Music LTD
Ocho Rios
Jamaica

1. STYLE & FASHION
Ande C.
2. STYLE & FASHION
Ande C.

Vocal Engineer:
Barry Ohare
Mixed By:
Tootie Wayne
H.C.&F. Rec. Inc
6 Brooklyn Ave
Freeport NY
Tel (516) 867-0900

Marketed & Distributed By:
"VP" Records
89-05-138th St., Jamaica NY 11435
Tel. (718) 291-7058 Fax (718) 658-3573
In Florida: 5893 S.W. 21st St, W. Hollywood
Florida 33023 Tel. (305) 966-4744

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Produced By:
Ande C.
25 Bailey St.
Dorchester MA 02124
U.S.A.
Tel.
(617) 282-2380

Side AA
MJH 828

MJH RECORDS

Tel.
(617) 282-2880

Ryddim Engineer:
Barry Ohare
Grove Music LTD
Ocho Rios
Jamaica

1. WOMAN NEEDS LOVE
Ande C. & Rachet
2. WOMAN NEEDS LOVE
Ande C. & Rachet

Vocal Engineer:
Barry Ohare
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Mariah Carey

"We Belong Together"

(Remix) feat. Jadakiss & Styles P

Side A.

1. Main (4:27)
2. Instrumental (4:28)

Mariah Carey

"We Belong Together"

(Remix) feat. Jadakiss & Styles P

Side B.

1. Main (4:27)
2. Instrumental (4:28)

TWELFTH ANNIVERSARY PROGRAM

BONUS SIDE 2

7:05/6:30 128 BPM

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DISCONET

33⅓ STEREO

MWDN1110-2

VICKI SHEPARD

1. "Somewhere" (Remix)
2. "Somewhere" (Dub mix)

Production & Arrangement by:
David Lawson & Ken Miller

Produced & remixed by:
Mark Styles & Steven Von Blau
(For Disconet Productions)

Courtesy Ⓟ 1989 SML Productions

ASCAP/BMI/SESAC radio log: MWDN1110-2

Made In U.S.A.


PD-13508
PD-13508-A
RCA
A SIDE
33⅓ RPM
5:44
DARYL HALL & JOHN OATES
FAMILY MAN
(from the "H2O" album, AFL1-4383)
(Words: M. Oldfield-T. Cross-R. Fenn-
M. Frye-Music: M. Reilly-M Pert)
PRODUCED BY DARYL HALL & JOHN OATES
Co-Produced by Neil Kernon
Mixed by Neil Kernon
Virgin Music, Inc. Admin. by Chappell Music,
ASCAP/Josef Weinberger Ltd., PRS/TBP Music
Admin. by April Music, ASCAP
TM(s)® RCA CORP.—MADE IN USA
℗ 1982 RCA RECORDS
H2O


PD-13508
PD-13508-B
RCA
B SIDE
33⅓ RPM
4:30
DARYL HALL & JOHN OATES
MANEATER
(from the "H2O" album, AFL1-4383)
(Words Daryl Hall-John Oates-Sara Allen-
Music. Daryl Hall-John Oates)
PRODUCED BY DARYL HALL & JOHN OATES
Co-Produced by Neil Kernon
Mixed by Hugh Padgham
Fust Buzza Music, Inc /Hot-Cha Music
Co./Unichappell Music, Inc , BMI
TM(s)® RCA CORP —MADE IN USA
℗ 1982 RCA RECORDS
H2O

"U REPRESENT"

your sistas
kinda lovely...

the new single
from
day ta day

Featuring
Spinderella

JR8P-3963

DAY TA DAY

PROMOTIONAL ONLY NOT FOR SALE

JIREH

®MCA RECORDS

JR8P
3963
JR 12869



SIDE ONE
12" PROMO
33 1/3 R.P.M.

U REPRESENT

(Street Remix) * 4:00 ASCAP/SESAC
(Instrumental) * 4:39 ASCAP/SESAC
(Acappella Version) * 4:36 ASCAP/SESAC
(Original Album Version) 4:38 ASCAP/SESAC

Album version appears on the Day Ta Day album
Take Your Time, JRD-11442
Music by William "Prez" Bush Lyrics by Tony Anthony
Additional lyrics on Street Remix by Deidra Roper
*Featuring Deidra "Spin" Roper Produced by William
"Prez" Bush Executive Producer: CDG Productions, Inc.
℗1997, 1996 MCA Records, Inc.

MFD. BY MCA RECORDS, INC., 70 UNIVERSAL CITY PLAZA, UNIVERSAL CITY, CA 91608

DAY TA DAY

PROMOTIONAL ONLY NOT FOR SALE

JIREH

®MCA RECORDS

JR8P
3963
JR 12870



SIDE TWO
12" PROMO
33 1/3 R.P.M.

U REPRESENT

(Instrumental Version) 4:57 ASCAP/SESAC
(Acoustic Remix) 4:59 ASCAP/SESAC
(Original Prez Remix) 4:58 ASCAP/SESAC
Produced by William "Prez" Bush Music by William "Prez" Bush
Lyrics by Antonio Griffin pka Tony Anthony & Deidra Roper

SO LONG, GOODBYE

(Album Version)* 5:30 ASCAP
*From the Day Ta Day album Take Your Time, JRD-11442
Produced by Lynn "Fuzz" Taylor & Earnest "Scootie" Hairston, Jr.
Co-Produced by CDG Productions, Inc. Music by Earnest "Scootie" Hairston, Jr.
& Lynn "Fuzz" Taylor Lyrics by Wendell "Slap" Wylie, Earnest
"Scootie" Hairston, Jr., Reginald "Reggie" McFadgen,
Lynn "Fuzz" Taylor & Lawrence "Soul" Flack
Executive Producer: CDG Productions, Inc.
℗ 1997, 1996 MCA Records, Inc.

MFD. BY MCA RECORDS, INC., 70 UNIVERSAL CITY PLAZA, UNIVERSAL CITY, CA 91608


CHESS
PIGMEAT MARKHAM
MR. VAUDEVILLE
Side 1
15384
Electronic
Stereo
1. THE SUSPICIOUS HUSBAND 6:54
2. THE THIRD DEGREE 5:55
3. THE STRANGER 8:00
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616
LPS-1515


CHESS
PIGMEAT MARKHAM
MR. VAUDEVILLE
Side 2
15385
Electronic
Stereo
1. THE SHOTGUN 5:45
2. THE IMAGINARY BARTENDER 9:55
3. TWENTY-TWO 4:50
LPS-1515
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616


KUDU
GROVER WASHINGTON, JR.
"MISTER MAGIC"
KU-0020S1
STEREO
Side 1
(RVG 98780 A)
℗1975, Creed Taylor, Inc.
1. EARTH TONES 12:23
(Bob James)
Trunk Music/ASCAP
2. PASSION FLOWER 5:34
(Billy Strayhorn)
Tempo Music/ASCAP
Arranged and Conducted by Bob James
Distributed by Motown Record Corp.,
6464 Sunset Blvd.
Hollywood, Ca. 90028


KUDU
GROVER WASHINGTON, JR.
"MISTER MAGIC"
KU-0020S1
STEREO
Side 2
(RVG 98780 B)
℗1975, Creed Taylor, Inc.
1. MISTER MAGIC 9:11
(Ralph MacDonald)
Antisia Music/ASCAP
2. BLACK FROST 6:07
(Grover Washington, Jr./Bob James)
Char-Liz Music, Inc./BMI
Arranged and Conducted by Bob James
Distributed by Motown Record Corp.
6464 Sunset Blvd;
Hollywood, Ca. 90028

THE SWARM

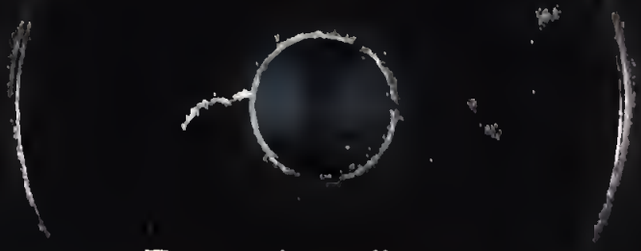
1. AND JUSTICE FOR ALL (clean version)
Produced by: The RZA
2. WHERE WAS HEAVEN (clean version)
Produced by: DJ

Featuring: **Bobby Digital**
Method Man & Killarmy

EXECUTIVE PRODUCER: THE RZA

1 side

PRIORITY RECORDS



WU-TANG RECORDS WU-TANG

From the album
KILLA BEES - THE SWARM selection# 50013
In Stores Now!

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SPRO 81100

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THE SWARM

1.AND JUSTICE FOR ALL (LP version)
Produced by: The RZA
2. WHERE WAS HEAVEN (LP version)
Produced by: DJ

Featuring: **Bobby Digital**
Method Man & Killarmy

EXECUTIVE PRODUCER: THE RZA

2 side

PRIORITY RECORDS

WU-TANG RECORDS

From the album
KILLA BEES - THE SWARM selection# 50013
In Stores Now!

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Penthouse

RECORDS

Produced by
D. Germain

PROMO

Not for Resale

G

SIDE A
PHL-115

Distributed by
PENTHOUSE MUSIC
16155 S.W. 117th AVENUE B-22
MIAMI, FL. 33157
Tel.: (305) 378-2407 /
(305) 378-6770
Fax: (305) 378-2408

LEAVE THE SPECHIE

(M. Rose)

MICHAEL ROSE

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Penthouse

RECORDS

Produced by
D. Germain

SIDE B
PHL-115

Distributed by
PENTHOUSE MUSIC
16155 S.W. 117th AVENUE B-22
MIAMI, FL. 33157
Tel.: (305) 378-2407 /
(305) 378-6770
Fax: (305) 378-2408

G

REMIX

MAFIA & FLUXY

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RECORDS

548 FAIRVIEW TERRACE, YORK, PA. 17403

Down Home Jazz Band

33⅓ RPM

Side A

SOS 1171

1. **DUSKY STEVEDORE** (J.C. Johnson - Andy Razaf) 3:45
2. **YOU'VE GOT TO SEE MAMA EV'RY NIGHT (Or You Can't See Mama At All)** (Billy Rose - Con Conrad) 3:21
3. **WEATHER BIRD RAG** (Joseph "King" Oliver - Louis Armstrong) 2:44
4. **DOWN IN JUNGLE TOWN** (Theodore Morse - Edward Madden) 4:07
5. **GOT DEM BLUES** (traditional) 3:45
6. **BROTHER LOWDOWN** (Turk Murphy) 3:01
7. **YOU CAN'T SHUSH KATIE** (The Gabbiest Girl In Town) (H. White - H. Creamer - H. Warren) 2:45
8. **WILLIE THE WEEPER** (G. Rymal - M. Bloom - W. Melrose) 2:49

℗ © 1988 Stomp Off Records



RECORDS

549 FAIRVIEW TERRACE, YORK, PA. 17403

Down Home Jazz Band

33⅓ RPM

Side B

SOS 1171

1. **CONEY ISLAND WASHBOARD** (H. Durand - J. Adams - N. Nestor - C. Shugart) 3:09
2. **MY HEART** (Lillian Hardin) 2:35
3. **DADDY DO** (Fred Longshaw) 3:10
4. **IRISH BLACK BOTTOM** (Percy Venable - Louis Armstrong) 3:21
5. **AT A GEORGIA CAMP MEETING** (Kerry Mills) 3:10
6. **BIG BUTTER AND EGG MAN** (Percy Venable - Louis Armstrong) 2:38
7. **OF ALL THE WRONGS YOU'VE DONE TO ME** (L. Payton - C. Smith - E. Dowell) 3:50
8. **NEW ORLEANS STOMP** (Joseph "King" Oliver - Alphonse Picou) 2:36

℗ © 1988 Stomp Off Records


RECORDINGS FOR
VANGUARD
THE CONNOISSEUR
RECORDED BY VANGUARD RECORDING SOCIETY, INC. N.Y.C.
MANUFACTURED BY KING RECORD CO., LTD. TOKYO, JAPAN
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING OR COPYING PROHIBITED.
VANGUARD JAZZ 1500 SERIES
BUCK MEETS RUBY
1. 'S WONDERFUL
(George & Ira Gershwin)
2. I CAN'T GET STARTED
(Ira Gershwin, V. Duke)
NO. 1
(2 Sides)
33⅓ r.p.m.
LAX-3074 Ⓜ
VRS 8517
(ILBT 1188) V
℗ 1975
3. LOVE IS JUST AROUND THE CORNER
(Robbin, Gensler)
4. I MUST HAVE THAT MAN
(Tobias, De Rose)

RECORDINGS FOR VANGUARD THE CONNOISSEUR

RECORDED BY VANGUARD RECORDING SOCIETY, INC. N.Y.C.

MANUFACTURED BY KING RECORD CO., LTD. TOKYO, JAPAN

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VANGUARD JAZZ 1500 SERIES

BUCK MEETS RUBY

1. KANDEE (*Buck Clayton*)
2. IT'S BEEN SO LONG (*Adamson, Donaldson*)

NO. 2
(2 Sides)

33⅓ r.p.m.
LAX-3074 Ⓜ
VRS 8517
(ILBT 1189) V
℗ 1975

3. JUST A GROOVE (*B. Clayton, R. Razaf*)
4. YOU'RE LUCKY TO ME (*Razaf, Blake*)



RECORDS

549 FAIRVIEW TERRACE, YORK, PA. 17403

SOUTH FRISCO JAZZ BAND

33⅓ RPM

Side A

SOS 1103

1. **LITTLE LAWRENCE** (J.R. Morton)(a) 3:04
2. **PERDIDO STREET BLUES** (L. Hardin)(b) 2:51
3. **BROWN SUGAR** (H. Barris)(c) 2:53
4. **JONES LAW BLUES** (B. Moten-
   C. Basie)(d) 4:22
5. **SHE'S CRYING FOR ME** (S. Pecora)(e) . . . 2:04
6. **LADY LOVE** (N. Dominique)(f) 4:28

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RECORDS

549 FAIRVIEW TERRACE, YORK, PA. 17403

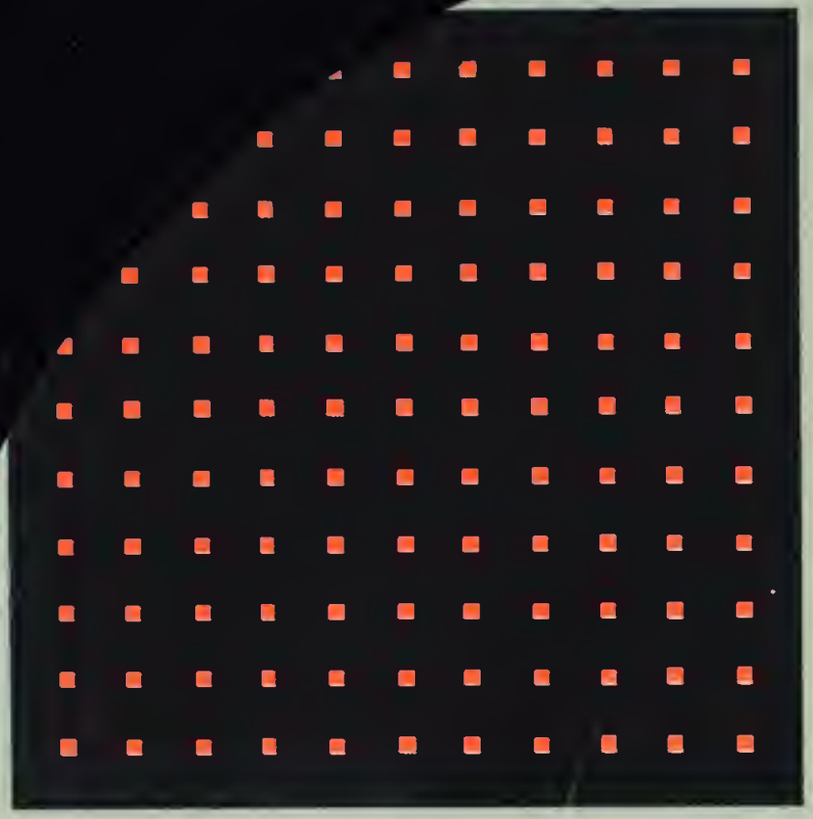
SOUTH FRISCO JAZZ BAND

33⅓ RPM

Side B **SOS 1103**

1. **WILLIE THE WEEPER** (W. Melrose-M. Bloom-G. Rymal)(f) 3:23
2. **TITANIC MAN BLUES** (M. Rainey)(f) 3:52
3. **DREAMING THE HOURS AWAY** (W. Dulmage-S. Ferguson)(f) 3:07
4. **SPANISH MAMA** (E. Schoebel-B. Meyers)(f) 2:50
5. **SOUTHERN STOMPS** (R.M. Jones)(g) 2:45
6. **WHEN ERASTUS PLAYS HIS OLD KAZOO** (S. Coslow-S. Fain-L. Spier)(d) 3:52

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disco mate

BEST OF THE WEST

Produced By Lew Tabackin Shining Hour

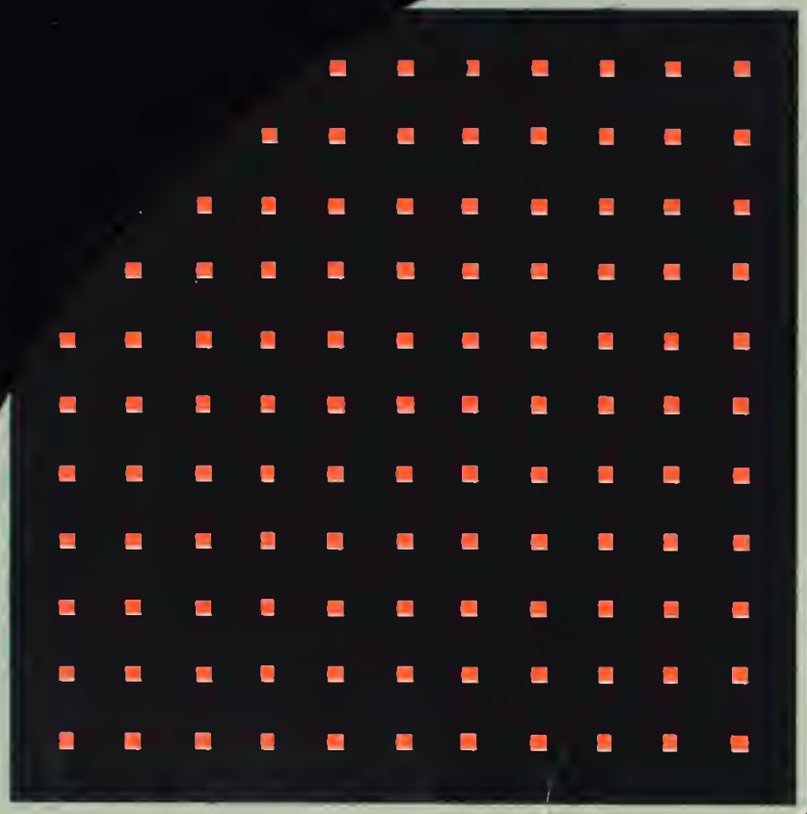
STEREO 33⅓RPM SIDE-A

DSP-5012 (DSP-5012-A)℗7810 JASRAC

1. Minor March (Jackie Maclean)
2. Lament for Sonny (Lew Tabackin)
3. Invitation (Bronislow Kaper)

Dick Spencer Quintet

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disco mate

BEST OF THE WEST

Produced By Lew Tabackin Shining Hour

STEREO 33⅓RPM SIDE-B

DSP-5012 (DSP-5012-B)℗7810

1. Barbados (Charlie Parker)
2. A Child is Born (Thad Jones)
3. Shining Hour (Harold Arlen)

Dick Spencer Quintet

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SPOTLITE
RECORDS

JA1-A

SIDE 1

AT HOME WITH JOE ALBANY

1. WHAT'S NEW
2. YOU'RE BLASE
3. WHY WAS I BORN
4. JITTERBUG WALTZ
5. NIGHT AND DAY

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SPOTLITE
RECORDS

JA1-B

SIDE 2

AT HOME WITH JOE ALBANY

1. WHAT ARE YOU DOING THE REST OF YOUR LIFE
2. BARBADOS
3. CAN'T WE BE FRIENDS
4. EVERYTHING HAPPENS TO ME
5. YOU'VE CHANGED
6. BIRDTOWN BIRDS
7. ISN'T IT ROMANTIC


THE
JON BUTCHER
AXIS
1
SPRO-9581
4:38
BETWEEN THE LINES
(LP Version)
Produced by Spencer Proffer for PASHA
Capitol RECORDS
33⅓ RPM: Stereo
Promotional Copy
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THE
JON BUTCHER
AXIS
2
SPRO-9584
3:40
BETWEEN THE LINES
(Edited Version)
Produced by Spencer Proffer for
Capitol
RECORDS
33⅓ RPM: Stereo
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MARCA REG.
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HOB IS GOSPEL
NEVER LET GO HIS HAND
VICTORY CHORAL ENSEMBLE
HBX 2180
HBX 2180 A
STEREO
NEVER LET GO HIS HAND (John Hason)
3:19 Nashbeau Music/BMI
JESUS (Gabriel Hardiman)
5:01 Our Childrens Music/BMI
GOD HAS SMILED ON ME (Isiah Jonc)
3:42 Our Childrens Music/BMI
YOU MUST BE BORN AGAIN (Gabriel Hardiman)
3:50 Our Childrens Music/BMI
TOTAL TIME 16:01
Producer: John Bowden
Recorded At: Opal Recording Studios, N. Y. C.
Engineer: James Cordon, Jr.
℗ 1975 Scepter Records, Inc.
A PRODUCT OF SCEPTER RECORDS, INC.


ZOB IS GOSPEL
NEVER LET GO HIS HAND
VICTORY CHORAL ENSEMBLE
All Songs Published By Our Childrens Music/BMI
HBX 2180
HBX 2180 B
STEREO
TOO FAR (Lloyd Gray) 3:22
IT PAYS TO SERVE JESUS (Joseph Thornton) 5:10
GOD IS WONDERFUL (Lloyd Gray) 2:36
YOU CAN'T MAKE ME DOUBT HIM
(Lloyd Gray) 2:54
TOTAL TIME: 14:11
Produced By: John Bowden
Recorded At: Opal Recording Studios, N. Y. C.
Engineer: James Cordon, Jr.
℗ 1975 Scepter Records, Inc.
A PRODUCT OF SCEPTER RECORDS, INC.


REVOLUTIONARY
SOUNDS
MADE IN
JAMAICA
GERMAIN
PRODUCED BY:
D. GERMAIN
DIST. AT
KEITHS RECORDS
1394
ST. JOHNS PLACE
BROOKLYN 11213
TEL.(212) 772 - 9027
EBONY AND IVORY
(Paul McCartney)
DEAN FRASER & THE MIGHTY DIAMONDS
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G
REVOLUTIONARY
SOUNDS
MADE IN
JAMAICA
GERMAIN
PRODUCED BY:
D. GERMAIN
DIST. AT
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1394
ST. JOHNS PLACE
BROOKLYN 11213
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EVEREST RECORDS



ARCHIVE OF
GOSPEL
MUSIC

SIDE 1
33⅓ RPM

GS-68-A
(Enhanced)

JAMES CLEVELAND
and the Cleveland Singers

1.	GOOD ENOUGH FOR ME	2:20
2.	TRY JESUS	2:25
3.	ONE STEP AT A TIME	2:15
4.	OH MARY WON'T YOU WEEP	1:36
5.	YES, LORD	2:36

EVEREST RECORDS



ARCHIVE OF
GOSPEL
MUSIC

SIDE 2
33⅓ RPM

GS-68-B
(Enhanced)

JAMES CLEVELAND
and the Cleveland Singers

1.	HE BROUGHT ME OUT	2:10
2.	HE'S GOT HIS EYES ON YOU	1:53
3.	WHO WILL ANSWER	2:58
4.	YOU'RE NOT WALKING ALONE	2:51
5.	I WON'T LET ANYTHING TURN ME AROUND	1:54

CHARMERS

DISCO 45

WESTINDIAN RECORDS
700 Colu
Washington, D.C. 20001
Tel: 232-8226

SIDE A

1. YOU'RE STILL WAITING

Writer - Bob Marley

Artist - Sandra Jah-Larry

Producer - Lloyd Charmers

Published by Copy Right Control
Distributed in North America
by Boss Records

CHARMERS

DISCO 45

WESTERN RECORD MART
700 Columbia Road, N.W.
Washington, D.C. 20001

SIDE B

1. VERSION

Writer - Bob Marley
Artist - Sandra Jah-Larry
Producer - Lloyd Charmers

Published by Copy Right Control
Distributed in North America
by Boss Records

NEXT FRIDAY

ORIGINAL MOTION PICTURE SOUNDTRACK



SIDE A

01 You Can Do It Ice Cube Feat. Mack 10 and Ms. Toi 4:20
02 Chin Check N.W.A 4:24
03 We Murderers Baby Vita Feat. Ja Rule 3:55

PRIORITY RECORDS

NEW LINE CINEMA
A Time Warner Company

Producer: Ice Cube
Executive Producer: Andrew Shack

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7 2435 23123 13

NEXT FRIDAY

ORIGINAL MOTION PICTURE SOUNDTRACK



SIDE B

01 Hot Toni Estes 3:12
02 Livin It Up Pharoahe Monch 2:53
03 Fried Day Bizzy Bone 4:37
04 I Don't Wanna Aaliyah 4:15

PRIORITY RECORDS

NEW LINE CINEMA
A Time Warner Company

Producer: Ice Cube
Executive Producer: Andrew Shack

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7 2435 23123 1 8

NEXT FRIDAY

ORIGINAL MOTION PICTURE SOUNDTRACK



SIDE C

01 Low Income Wyclef Jean 4:14
02 Shoalin Worldwide
Wu-Tang Clan 4:05
03 Good Friday Big Tymers Feat.
Lil' Wayne and Mack 10 3:53
04 Friday Krayzie Bone 4:19

Producer: Ice Cube
Executive Producer: Andrew Shack

PRIORITY RECORDS

NEW LINE CINEMA
A Time Warner Company

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7 24355 23128 13

NEXT FRIDAY

ORIGINAL MOTION PICTURE SOUNDTRACK



SIDE D

01 Mamacita Frost, Kurupt, Soopafly, and Don Cisco 4:47
02 Make Your Body Sing Isley Brothers Feat. Ron Isley 4:04
03 Murder Murder Eminem 3:44
04 Money Stretch Lil' Zane 3:53

Producer: Ice Cube
Executive Producer: Andrew Shack

PRIORITY RECORDS

NEW LINE CINEMA

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7 2435 23123 13

RCA

Victor



MODERN TALKING

Produced and Arranged by Dieter Bohlen

Side A Stereo

PD-14222

PD-14222-A

5:33

33⅓ RPM

YOU'RE MY HEART, YOU'RE MY SOUL

(from the "Modern Talking" album, AFL1-7132)
(D. Bohlen)

Welk Musik Additions/Intersong, ASCAP

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℗ 1985 HANSA MUSIK PRODUKTION GmbH

RCA

Victor



MODERN TALKING

Produced and Arranged by Dieter Bohlen

Side B Stereo

PD-14222

PD-14222-B

3:59

33⅓ RPM

YOU'RE MY HEART, YOU'RE MY SOUL (Instrumental Version)

(D. Bohlen)

Welk Musik Additions/Intersong, ASCAP

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℗ 1985 HANSA MUSIK PRODUKTION GmbH


CBS/SONY
CBS
SONY
FOR
PROMOTION
ONLY
HERBIE HANCOCK DISCO SAMPLER
見本盤
XDAP 93083
33⅓ STEREO
SIDE A
℗ 1983 CBS Inc.
JASRAC
ROCKIT (Long/Album Version)
ロックイット (5:24)
- H. Hancock - B. Laswell - M. Beinhorn -
From the LP: "FUTURE SHOCK" 25AP-2672
HERBIE HANCOCK
Produced by Material & Herbie Hancock
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CBS/SONY
FOR
PROMOTION
ONLY
WAVO DISCO SAMPLER
見本盤
XDAP 93083
33⅓ STEREO
SIDE B
℗ 1983 CBS Inc.
JASRAC
REAL LIFE
踊りニューヨーク（5:23）
- L. Golden - R. Scher -
Arranged by Richard Scher
Produced & Mixed by Richard Scher
& Lotti Golden for Big Productions Inc.
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TOURUS RECORDS We set the whole world on fire...



SIDE A

"G-Call" 3:42

1. Clean Version
2. Main Version
3. Instrumental Version

Executive Producer: Sosay Redzs and Jesse James
Mixed by: Angela Piva
Mastered by: Bernie Grundman
© 2000 BMI TR00002
www.tour-usrecords.com

TOURUS RECORDS We set the whole world on fire...



SIDE B

"Throw It Up" 2:50

1. Clean Version
2. Main Version
3. Instrumental Version
4. Acappella Version

Executive Producer: Sosay Redzs and Jesse James
Mixed by: Angela Piva
Mastered by: Bernie Grundman
© 2000 BMI TR00002
www.tour-usrecords.com

Frozen Entertainment Presents

NAAM



side A

Dey Hot (clean) 3:39

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100 S. Broad St. (215) 432-3832
email: Frozenworld@aol.com

Stereo • 33.3 RPM
NAAM8276- A


Frozen Entertainment Presents
NAAM
side B
Thugs (Featuring Unplugged) 3:53
NAAM8276- B

kiDS

ENCOUNTER AUDIOPHILE RECORDS

EAR-1007A

SIDE A

1. NUGGIES (6:06)
2. TOY ROBOTS (5:58)
3. COLOR POP A PICTURE (6:19)

All Compositions by Frank Cook

℗ © 1988 Maypop Music (ASCAP)

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ENCOUNTER AUDIOPHILE RECORDS

SIDE B

EAR-1007B

1. PAPER PEOPLE (5:43)
(Frank Cook)

2. KIDS (6:48)
(Frank Cook)

3. HALF-BALL (5:24)
(Frank Cook-Andy Lalasis)

All Compositions
℗ © 1988 Maypop Music (ASCAP)

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Blackground
Entertainment

OUTSIDERZ 4 LIFE

College Degree

7087 6 15768 1 8
SPRO-15768
FOR PROMOTIONAL USE ONLY - NOT FOR SALE

Stereo
33 1/3 RPM
Side A

1. Radio Edit 3:32
2. Instrumental 4:55

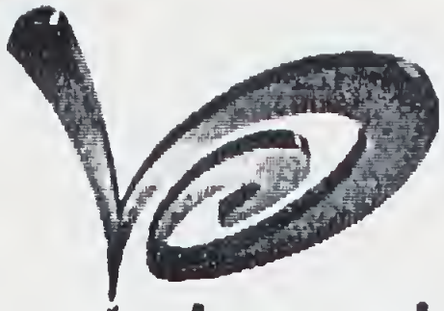
(T. Mosley/L. Loving) Virginia Beach Music/WB Music Corp./Black Fountain Music/Mo'Loving Music (ASCAP)

Produced by Timbaland for Timbaland Productions Inc.

Executive Producers: Barry Hankerson and Jomo Hankerson

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www.blackground.com

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OUTSIDERZ 4 LIFE

College Degree

7087 6 **15768** 1 8
SPRO-15768
FOR PROMOTIONAL USE ONLY - NOT FOR SALE

Stereo
33 1/3 RPM
Side B

1. Album Version 4:55
2. Acapella 4:45

(T. Mosley/L. Loving) Virginia Beach Music/WB Music Corp./Black Fountain Music/Mo'Loving Music (ASCAP)
Produced by Timbaland for Timbaland Productions Inc.
Executive Producers: Barry Hankerson and Jomo Hankerson



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www.blackground.com
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Side A Stereo

Record One
R233819-1-A

This One's for You

1 You Don't Bring Me Flowers (Words: Diamond-M. & A. Bergman) (Music: Diamond) 3:00
2 Day by Day (from "Godspell") (Schwartz) 3:24

Music Service

3 Nadia's Theme (The Young and the Restless) (DeVorzon-Botkin, Jr.) 4:00
4 Rainy Days and Mondays (Williams-Nichols) 4:13
5 This One's for You (Music: Manilow-Panzer) 4:10

1. The Living Strings Plus Two Pianos arr. and cond. by Roland Shaw
2,4. The Living Voices arr. and cond. by Johnny Douglas
3,5. The Living Strings arr. and cond. by Johnny Douglas
Produced by Ethel Gabriel

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© 1977 1978 1979 RCA RECORDS

Side D Stereo

Record One
R233819-1-D

RCA

This One's for You

1 Why Have You Left the One (You Left Me For) (True) 3:55
2 Love's Theme (White) 3:13



Music Service

3 Yesterday Once More (Carpenter-Bettis) 3:54
4 You and Me Against the World (Williams-Ascher) 3:55
5 Annie's Song (Denver) 3:09

1,4. The Living Voices Arr. and cond. by Johnny Douglas
2. The Living Strings Plus Two Pianos arr. and cond. by Roland Shaw
3,5. The Living Strings arr. and cond. by Johnny Douglas
Produced by Ethel Gabriel

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Side B Stereo

Record Two
R233819-2-B

This One's for You

1 We've Only Just Begun (Williams-Nichols) 3:22
2 When I Need You (Sager-Hammond) 4:24



Music Service

3 The Homecoming (Hardy) 3:44
4 Mandy (English-Kerr) 3:21
5 The Long and Winding Road (Lennon-McCartney) 3:56

1,4. The Living Strings Plus Two Pianos arr. and cond. by Roland Shaw
2,5. The Living Voices arr. and cond. by Johnny Douglas
3. The Living Strings arr. and cond. by Johnny Douglas
Produced by Ethel Gabriel

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RCA

Side C Stereo

Record Two
R233819-2-C

This One's for You

1 Music Box Dancer (Mills) 2:42
2 How Can You Mend a Broken Heart
(B. & R. Gibb) 3:35



3 A Weekend in New England (Edelman) 2:30
4 My Life (Joel) 3:20
5 What I Did for Love (From "A Chorus Line")
(Words: Kleban) (Music: Hamlisch) 3:27

1. Arr. and cond. by Roland Shaw
1,3. The Living Voices Plus Two Pianos
2,4. The Living Voices arr. and cond. by Johnny Douglas
3. Arr. and cond. by Bernard Ebbinghouse
5. The Living Strings arr. and cond. by Johnny Douglas
Produced by Ethel Gabriel

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Cadence Jazz Records

LARRY GELB
THE LANGUAGE OF BLUE



™

CJR 1012

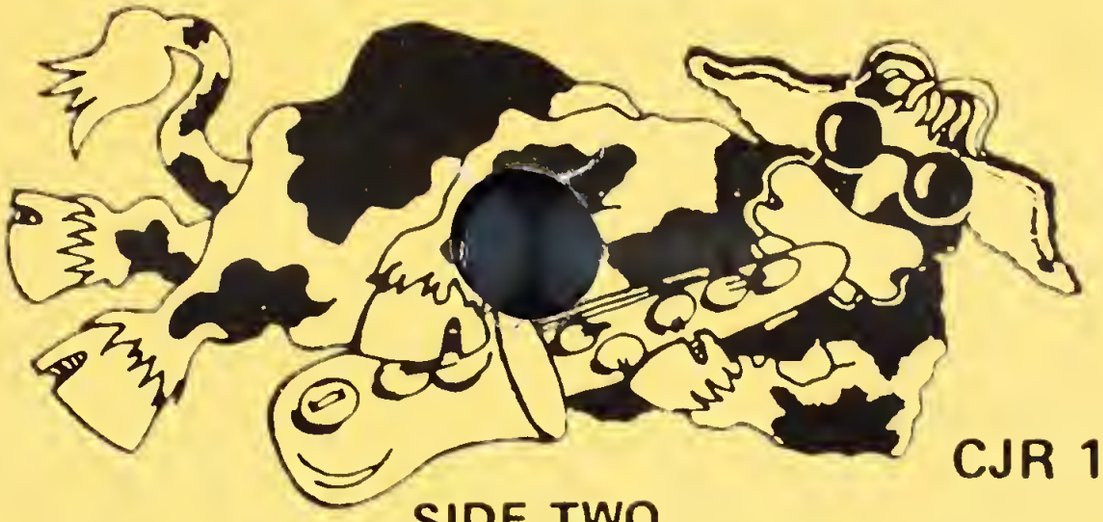
SIDE ONE

JAZZ AT THE PHILHARMONIC - 4:24
WALTZ FOR PHIL WOODS - 6:55
ALTERNATE MASTER - 2:29
TO BIRD WITH LOVE - 5:15
KIM, WHEN I CLOSE MY EYES - 6:10

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Cadence Jazz Records

LARRY GELB
THE LANGUAGE OF BLUE



TM

CJR 1012

SIDE TWO

THE LANGUAGE OF BLUE - 4:05
THE BAND IN HEAVEN - 3:45
HOPALONG CASSIDY - 6:50
MY FRIEND PICASSO - 4:48
THE RECORD COLLECTOR - 5:33

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PEACE IN THE VALLEY

Hi RECORDS

Stereo

SHL 32101

℗ 1976 HI Recording Corp.

SIDE 1

1. BLUE EYES CRYING IN THE RAIN (F. Rose - 2:38)
2. ONE DAY AT A TIME (Kristofferson; Wilkin - 3:33)
3. I'LL FLY AWAY (A. Brumley - 2:55)
4. AMAZING GRACE (Trad.; arr. A. Cannon; L. Willis - 3:10)
5. WHY ME (LORD) (K. Kristofferson - 2:57)

ACE CANNON

SLH 699 BW
MADE IN U.S.A.

PEACE IN THE VALLEY

Hi RECORDS

Stereo



SHL 32101

℗ 1976 HI Recording Corp.

SIDE 2

1. (THERE'LL BE) PEACE IN THE VALLEY (FOR ME)
(T. Dorsey - 2:43)
2. JUST A CLOSER WALK WITH THEE
(Trad.; arr. A. Cannon; L. Willis - 3:09)
3. YOU CAN'T BE A BEACON (M. Cooper - 2:31)
4. IT IS NO SECRET (S. Hamblen - 2:50)
5. EVERYTHING IS BEAUTIFUL (R. Stevens - 2:40)

ACE CANNON

SLH 700 BW
MADE IN U.S.A.

sherwoods

at home and abroad

XTV 4796 SIDE ONE

A Taste of Honey
Shenandoah
Summertime
Allentown Jail
Moon River
Brigadoon

University Recording Service, Inc.
Ithaca, N.Y.

sherwoods

at home and abroad

XTV 4797

SIDE TWO

Hangman
Try To Remember
The House of the Rising Sun
Imagination
Someone In Love
Bury Me

University Recording Service, Inc.
Ithaca, N.Y.


MERCURY
STEREO
1. SOUSA: Stars and Stripes 3:10
2. MEECHAN: American Patrol 3:35
3. KLOHR: The Billboard 2:00
4. SOUSA: El Capitan 2:03
5. SOUSA: Washington Post 2:18
33⅓ R.P.M.
MARGIN CONTROL
SIDE 1
6. SOUSA: King Cotton 3:25
SR 90504 A
(SR 2-9131)
LIVING PRESENCE
HIGH FIDELITY


MERCURY
STEREO
1. DE LISLE: La Marseillaise 1:09
2. SOUSA: The Picadore 2:48
3. SOUSA: Hands Across the Sea 2:44
4. HEED: Storm and Sunshine 2:30
5. FILLMORE: Circus Bee 2:26
33⅓ R.P.M.
MARGIN CONTROL
SIDE 2
6. GOLDMAN: On the Mall 3:53
SR 90504 B
(SR 2-9131)
LIVING PRESENCE HIGH FIDELITY

MERCURY

STEREO

1. REEVES: Second Regiment Conn. N. G. 2:48
2. TIEKE: Old Comrades 4:29
3. SOUSA: The Thunderer 2:26
4. SOUSA: Our Flirtations 2:34
5. JEWELL: The Screamer 1:51

33⅓ R.P.M.

MARGIN CONTROL
SIDE 3

6. FUCIK: Thunder and Blazes 2:07

SR 90505 A
(SR 2-9131)

LIVING PRESENCE HIGH FIDELITY


MERCURY
STEREO
1. BERLIOZ: Rakoczy March 4:43
2. MENDELSSOHN: Wedding March 4:46
3. SCHUBERT: March Militaire 5:04
4. MEYERBEER: Coronation March 4:17
33⅓ R.P.M.
MARGIN CONTROL
SIDE 4
SR 90505 B
(SR 2-9131)
LIVING PRESENCE HIGH FIDELITY



SIDE A
WA–062

Produced & Arranged by
W. Maragh

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Wild Apache Productions
P. O. BOX 471
Rockville Centre, N.Y. 11571
(516) 623–4964

Distribution
V. P. Records
89–09 138 St.
Jamaica, N.Y. 11435
(718) 291–7058
Fax: (718) 658–3573

1. KING & QUEEN

(Marvel Jameson / Cedrick Elliot

MARVEL GEMS & DESTRUCTION

M. Jameson C. Elliot

2. V E R S I O N

Mixed at Mixing Lab
Kingston, Ja.
by Collin "bulby" York

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SIDE AA
WA–062

Produced & Arranged by
W. Maragh

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YB
Yard & Broad
Prod. & Arr. By
Elenard 'Dennis' Reid
Exec Prod.
Elenard 'Dennis' Reid
Co—Prod. Arr.
Dowen Johnson
Mix By
Bobby Digital
Engi'
Oral Simmonds
DISCO 45
3033
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Exec Prod.
Elenard 'Dennis' Reid
Co-Prod. Arr.
Dowen Johnson
Mix By
Bobby Digital
Engi'
Oral Simmonds
DISCO 45
3033
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(718)291-7058
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DAVID RUFFIN AND EDDIE KENDRICK

Produced by: John Oates, Jim Bonnefond and Rick Iantosca
Mixed by Chris Lord-Alge
Charles White Music, BMI

Side A Stereo
6925-1-RDAA
6925-1-RDAA-A
3:50
33⅓ RPM

ONE MORE FOR THE LONELY HEARTS CLUB

(from the "Ruffin & Kendrick" album, 6765-1-R)

(Charles White-Charles Kendrick-Marvay Braxton)
(Additional lyrics by: John Oates & Jim Bonnefond)

℗ 1987 BMG MUSIC
TM(s)® RCA/CORP —MADE IN U S A

Music From the Stereo Soundtrack
of The Universal Motion Picture

THE GLENN MILLER STORY

The Universal International Orchestra
Conducted by Joseph Gershenson
* LOUIS ARMSTRONG AND THE ALL STARS

MCA RECORDS

MCA-1624
MCA 4774

SIDE 1

1. MOONLIGHT SERENADE 2:28 ASCAP
(G. Miller-M. Parish)
2. TUXEDO JUNCTION 2:32 ASCAP
(E. Hawkins-W. Johnson-J. Dash-B. Feyne)
3. LITTLE BROWN JUG 3:04 ASCAP
(Arr. by B. Finegan)
4. ST. LOUIS BLUES-MARCH 3:32 ASCAP
(W.C. Handy)
5. BASIN STREET BLUES* 7:16 ASCAP
(S. Williams)

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Music From the Stereo Soundtrack
of The Universal Motion Picture

THE GLENN MILLER STORY

The Universal International Orchestra
Conducted by Joseph Gershenson

MCA RECORDS

MCA-1624
MCA 4775



SIDE 2

1. IN THE MOOD 3:10 ASCAP
(J. Garland)
2. A STRING OF PEARLS 2:30 ASCAP
(J. Gray)
3. PENNSYLVANIA 6-5000 3:10 ASCAP
(J. Gray-C. Sigman)
4. AMERICAN PATROL 3:24 ASCAP
(F.W. Meecham-Arr. by J. Gray)
5. OTCHI-TCHOR-NI-YA 7:24 P.D.

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helios

Made in Germany

SPEED 33 1/3
SIDE 1
MONO

℗ 1983
H88004
76.27 090-01-1
Originally issued
in 1937 by EMI Ltd.

Monteverdi

1. HOR CHE'L CIEL E LA TERRA (6 voices, 2 violins and continuo)
2. LASCIATEMI MORIRE (5 voices and continuo)
3. ZEFIRO TORNA (Chaconne for 2 tenors and continuo)
4. ARDO (2 tenors and continuo)

MARIE-BLANCHE DE POLIGNAC, soprano
PAUL DERENNE, tenor
HUGUES CUENOD, tenor
DODA CONRAD, bass
with vocal and instrumental ensemble directed by
NADIA BOULANGER

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helios
Made in Germany
SPEED 33 1/3
SIDE 2
MONO
℗ 1983
H88004
76.27 090-01-2
Originally issued
in 1937 by EMI Ltd.
Monteverdi
1. OHIME, DOV'E IL MIO BEN (Romanesca for 2 tenors and continuo) - 2. CHIOME D'ORO (2 tenors, 2 violins and continuo)
3. IL BALLO DELL' INGRATE (soprano, bass, vocal ensemble, strings and continuo) - 4. AMOR (LAMENTO DELLA NINFA) (soprano, 2 tenors, bass and continuo)
5. ECCO MORMORAR L'ONDE (5 voices)
MARIE-BLANCHE DE POLIGNAC, soprano
PAUL DERENNE, tenor
HUGUES CUENOD, tenor
DODA CONRAD, bass
with vocal and instrumental ensemble directed by
NADIA BOULANGER
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STEREO

EDITIONS DE

L'OISEAU-LYRE

MONTEVERDI

Side 1

33⅓

SOL 299

1. Bel Pastor 2. Ohimè ch'io cado 3. Fugge il verno dei dolori
4. Non così tosto io miro 5. La Pastorella mia spietata
6. Dolci miei sospiri 7. Lidia spina del mio core
8. O rosetta che rosetta

(Realised by Raymond Leppard)

ILSE WOLF (Soprano); ROBERT TEAR (Tenor);
GERALD ENGLISH (Tenor); CHRISTOPHER KEYTE (Bass)
A Section of the ENGLISH CHAMBER ORCHESTRA

directed from the harpsichord by
RAYMOND LEPPARD

Cello continuo:
BERNARD RICHARDS

℗ 1967

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MADE IN ENGLAND BY THE DECCA RECORD CO. LTD. LONDON

STEREO

EDITIONS DE

L'OISEAU-LYRE

MONTEVERDI

33⅓

Side 2

ZIT 702

SOL 299

1. Lamento della Ninfa 2. Balletto: Della bellezza le dovute lodi
3. Si dolce è il tormento 4. Gira il nemico insidioso

(Realised by Raymond Leppard)

ILSE WOLF (Soprano); ROBERT TEAR (Tenor);
GERALD ENGLISH (Tenor); CHRISTOPHER KEYTE (Bass)

A Section of the ENGLISH CHAMBER ORCHESTRA

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℗ 1967

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33⅓ R.P.M. STEREO

HIS MASTER'S VOICE

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(2YEA.3282)

HQS. 1102

℗ 1967

1

1

H.M.V. Baroque Library

MADRIGALS (MONTEVERDI)

(1)—Introduction & Ballo for 5 voices & 2 violins (Solo Tenor: Gerald English). (2)—Cor mio mentre vi miro (Guarini). (3)—Al lume delle stelle. (4)—Io mi son giovinetta (Boccaccio). (5)—Ohimè se tanto amate (Guarini)

APRIL CANTELO—Soprano, EILEEN POULTER—Soprano, HELEN WATTS—Contralto, GERALD ENGLISH—Tenor, ROBERT TEAR—Tenor, CHRISTOPHER KEYTE—Bass and MEMBERS OF THE ENGLISH CHAMBER ORCHESTRA directed by RAYMOND LEPPARD—Harpsichord

Music edited and realised by Raymond Leppard

MADE IN Gt. BRITAIN

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33⅓ R.P.M. STEREO

HIS MASTER'S VOICE

SOLD IN U.K. SUBJECT TO RESALE PRICE CONDITIONS, SEE PRICE LISTS

(2YEA.3283)
℗ 1967
2

HQS. 1102
2

H.M.V. Baroque Library

MADRIGALS (MONTEVERDI) (1)—A quest' olmo (Marini)
LAMENTO D'ARIANNA (RINUCCINI)
(2)—No. 1: Lasciatemi morire
(3)—No. 2: O Teseo, Teseo mio
(4)—No. 3: Dove, Dove
(5)—No. 4: Ahi ch'ei

APRIL CANTELO—Soprano, EILEEN POULTER—Soprano,
HELEN WATTS—Contralto, GERALD ENGLISH—Tenor,
ROBERT TEAR—Tenor, CHRISTOPHER KEYTE—Bass and
MEMBERS OF THE ENGLISH CHAMBER ORCHESTRA
directed by RAYMOND LEPPARD—Harpsichord
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MUSICAL HERITAGE SOCIETY

MARIN MARAIS

MHS 3298
Side 1

STEREO
33 1/3 RPM

PIÈCES DE VIOLE from
Suitte d'un goût Etranger, Book Four, 1717

Caprice ou Sonate
Muzette
Le Labyrinthe

JOHN HSU, solo viola da gamba
LOUIS BAGGER, harpsichord
JUDITH DAVIDOFF, viola da gamba



MUSICAL HERITAGE SOCIETY

MARIN MARAIS

MHS 3298
Side 2

STEREO
33 1/3 RPM

PIÈCES DE VIOLE from
Suitte d'un goût Etranger, Book Four, 1717

Le Tourbillon - Allemande pour le Sujet;
et Gigue pour la Basse - La Fougade - Allemande
la Bizare - Allemande la Singuliere -
Allemande la Superbe - La Reveuse

JOHN HSU, solo viola da gamba
LOUIS BAGGER, harpsichord
JUDITH DAVIDOFF, viola da gamba



MUSICAL HERITAGE SOCIETY

MARIN MARAIS

PIÈCES DE VIOLE from Book Five, 1725

MHS 3356
Side 1

STEREO
33 1/3 RPM

Fantaisie — Prelude en harpègement — Chaconne — Le Contraste — Le Caprice Bellemont — Le tombeau pour Marais le Cadet — Variation sur une basse contrainte

John HSU, Solo Viola da gamba
Louis BAGGER, Harpsichord
Judith DAVIDOFF,
Viola da gamba



MUSICAL HERITAGE SOCIETY

MARIN MARAIS

PIÈCES DE VIOLE from Book Five, 1725

MHS 3356
Side 2

STEREO
33 1/3 RPM

Suite No. 2 in A Major

Prelude — Allemande — Sarabande — Gigue —
Marche à la Turque — Gavotte — Menuet-Double

Le Tableau de l'Operation de la Taille -
Les Relevailles
Alain Seznec, narrator

John HSU, Solo Viola da gamba
Louis BAGGER, Harpsichord
Judith DAVIDOFF,
Viola da gamba

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PHILIPS

PHILIPS

6575 016	33 1/3	STEREO
	6575 016 1Y	1

℗ 1974

BLOW

ODE ON THE DEATH OF MR. HENRY PURCELL

René Jacobs, James Bowman, counter-tenors;
Ricardo Kanji, Marion Verbruggen, recorders;
Anner Bylsma, baroque celio

GUSTAV LEONHARDT,
harpsichordist and conductor

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PHILIPS

6575 016	33 1/3	STEREO
	6575 016 2Y	2

℗ 1974

BLOW

SONGS FROM "AMPHION ANGLICUS"

1. Cloe found Amintas lying all in Tears. 2. Why weeps Asteria? 3. Loving above himself, Poor Celadon, he sighs. 4. Shepherds deck your Crooks. 5. Ah Heav'n! What is't I hear? 6. Epilogue: Sing, sing ye Muses

Bobuko Yamamoto (1-6), Nelly van der Spek (1-2-4), sopranos; René Jacobs, counter-tenor; Marius van Altena, tenor; Max van Egmond, bass; Marie Leonhardt, Antoinette van den Hombergh, baroque violins; Anner Byisma, baroque cello

GUSTAV LEONHARDT,
harpsichordist and conductor


RCA
VICTROLA
JOHN BLOW
ODE ON THE DEATH OF HENRY PURCELL
VICS 1276 (UVRS-1675)
SIDE 1
Alfred Deller, Mark Deller, Countertenors
Kathleen Jeans, Michael Arno, Recorders
Walter Bergmann, Harpsichord
Licensed by Deller Recordings, France
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.
STEREO


RCA
VICTROLA
JOHN BLOW
BRING SHEPHERDS, BRING THE KIDS AND LAMBS
("Marriage Ode")
VICS 1276
(UVRS-1676)
SIDE 2
Alfred Deller, Countertenor; Maurice Bevan, Bar.
Walter Bergmann, Harpsichord
Stour Music Festival Chamber Orchestra
Alfred Deller, Conductor
CLOE FOUND AMINTAS LYING (A Song for Three Voices)
Alfred Deller, Countertenór; Philip Todd, Ten.
Maurice Bevan, Bar.; Walter Bergmann, Harpsichord
SING, YE MUSES
Mary Thomas, Sally LeSage, Sopranos
Alfred Deller, Counterten.; Maurice Bevan, Bar.
Stour Music Festival Chamber Orchestra
Alfred Deller, Conductor
Licensed by Deller Recordings
France
STEREO
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

95 Funkymix

For Promotional Use Only
Not For Sale

88 / 79 BPM

Yo (Excuse Me Miss)

Chris Brown

5:17 (88 bpm)

Courtesy of Jive/Zomba Records

Intro	(32)
Break 1	(32)
Break 2	(32)

Mix by Dave Jackson

Rodeo

Juvenile

5:54 (79 bpm)

Courtesy of Atlantic Records

Intro	(32)
Break 1	(32)

Mix by Dave Jackson

SIDE A

95 Funkmix

For Promotional Use Only
Not For Sale

107 / 98 BPM

Shake That

Eminem feat. Nate Dogg

5:50 (107 bpm)

Courtesy of Interscope Records

Intro	(32)
Break 1	(32)
Break 2	(32-32)

Mix by Dave Jackson

Have A Party

Mobb Deep feat. 50 Cent & Nate Dogg

5:54 (98 bpm)

Courtesy of Interscope Records

Intro	(32)
Break 1	(32)
Break 2	(32-32)

Mix by Mark Roberts

SIDE B

95 Funkymix

For Promotional Use Only
Not For Sale

110 / 80 BPM

Bring Out The Freak In You

Lil' Rob

5:42 (110 bpm)

Courtesy of Upstairs Records

Intro (32)

Break 1 (32-32)

Mix by Mark Roberts

Like That

Webbie

6:02 (80 bpm)

Courtesy of Asylum Records

Intro (32-32)

Break 1 (32)

Mix by Roby Dail

SIDE C

95 Funkymix

For Promotional Use Only
Not For Sale

136 / 105 BPM

Betcha Can't Do It Like Me

D4L

5:41 (136 bpm)

Courtesy of Asylum Records

Intro	(32-32)
Break 1	(32-32)

Mix by Stacy Mier

Git It

Bun B feat. Ying Yang Twins

5:29 (105 bpm)

Courtesy of Asylum / Rap-A-Lot Records

Intro	(32-32)
Break 1	(32)
Break 2	(32-32)

Mix by Stacy Mier

SIDE D

oh music

De'Lacy

8 23063 10361 3

Side A
33 RPM

That Look (Vinyl 3)

(Produced & Written by BLAZE)
Publishing Corp. of America/Music of Nia Songs/BMI
- Admin. by Warner/Chappell Music

1. Filthy Rich Club Mix* 6:29
2. Andy & The Lamboy Vocal Mix '97** 6:52
3. Bettathanuthinapella 1:01

*Remixed by Filthy Rich Criso for Trio Productions.
** Remixed by Frank Lamboy and Andrew Wedeen
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Executive Producer:
George Calle

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oh music

De'Lacy

8 23063 10361 3

Side B
33 RPM

That Look (Vinyl 3)

(Produced & Written by BLAZE)
Publishing Corp. of America/Music of Nia Songs/BMI
- Admin. by Warner/Chappell Music

1. Robbie Tronco Club Mix+ 7:45
2. Andy & The Lamboy Dub Mix '97 6:15**

+Remixed by Robbie Tronco
** Remixed by Frank Lamboy and Andrew Wedeen

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George Calle

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english side (a)

1. milki bar mix
2. english 12" remix

spanish side (b)

1. spanglish research and development mix
2. spanish remix

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SINGLES ON SENCILLOS EN

2292-1RLDJ

arcola dance

all written by Warren
EMI music/Campbell Connelly Co.
spanish translation by Lia
for SLi international.

produced by stock and aitken

℗+© 1996 BMG music.

BMG
U.S. LATIN

suzann rye

porque me amaste

[because you loved me]
the remixes



PROMO ONLY

2292-1RLDJ

A

Extended Version

Extended Dub

I Wanna Dance



MELODIE MC

Produced by Statikk & Tom Droid

Additional Vox by Jenny Gustavsson

SLPUS1

℗ & © Sidelake Productions/Virgin Records Sweden AB 1993

B

REMIXED BY FLIGHT 46

RADIO VERSION

I WANNA DANCE



MELODIE MC

PRODUCED BY STATIKK & TOM DROID

ADDITIONAL VOX BY JENNY GUSTAVSSON

SLPUS 1

℗ & © SIDELAKE PRODUCTIONS/VIRGIN RECORDS SWEDEN AB 1993


wea
STEREO
600084
MX197081
℗ 1980 Warner
Bros. Records Inc.
1
AUSTRALIAN
RECORDING
LIVE — MICHAEL FRANKS WITH CROSSFIRE
1. DON'T BE BLUE (Michael Franks/J. Guerin)
2. WHEN THE COOKIE JAR IS EMPTY (Michael Franks)
3. THE LADY WANTS TO KNOW (Michael Franks)
4. BWANA-HE NO HOME (Michael Franks)
Warner Bros.
Recorded Live At: The St. James Tavern, Sydney,
The Capitol Theatre, Sydney, The Town Hall,
Auckland, N.Z.
Produced by Michael Franks. Recorded
and Mixed by Martin Benge
Manufactured & Distributed by
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A WARNER COMMUNICATIONS COMPANY


wea
STEREO
600084
MX197082
℗ 1980 Warner
Bros. Records Inc.
2
AUSTRALIAN
RECORDING
LIVE – MICHAEL FRANKS WITH CROSSFIRE
1. CHAIN REACTION (Michael Franks/Joe Sample)
Warner Bros./Control
2. ANTONIO'S SONG (Michael Franks) Warner Bros.
3. MONKEE SEE-MONKEY DO (Michael Franks) Warner Bros.
4. POPSICLE TOES (Michael Franks) Warner Bros.
Recorded Live At: The St. James Tavern, Sydney,
The Capitol Theatre, Sydney, The Town Hall,
Auckland, N.Z.
Produced by Michael Franks. Recorded
and Mixed by Martin Benge
Manufactured & Distributed by
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HSS-1034-1 www.hispeedsoul.com

45 RPM



Nailbiter EP by The Nervous Wreckards

Produced by S Karsaj and A. Saffery

HI-SPEED SOUL

1) Doin it & Do it
2) I don't Feel Tardy (but I feel like someone left without me)
3) Josephine

SIDE A

45 RPM

HSS-1034-1 www.hispeedsoul.com



Nailbiter EP by The Nervous Wreckords

Produced by B. Karscig and A. Saffery

4) Burn it Up

5) Classy Girls

SIDE B

HI-SPEED SOUL



I DIG ACAPPELLA
Vol. 2

LP-202-A
33⅓ RPM

CAT-TIME
RECORDS

1. WAYS OF ROMANCE - The Meadowbrooks 1:17
2. YOUNG BOY BLUES - The Five Sharks 2:22
3. NEVER, NEVER - The Five Fashions 2:15
4. SEA OF LOVE - The Rituals 1:40
5. OLD MAN RIVER - The Five Sharks 3:22
6. I'M NOT A KNOW IT ALL - The Versailles 2:54
7. IN THE STILL OF THE NIGHT - The Meadowbrooks 1:52
8. THAT OLD BLACK MAGIC - The Foretells 1:45
9. CECILIA - The Versailles 1:53
10. A SUNDAY KIND OF LOVE - The Meadowbrooks 2:27



I DIG ACAPPELLA
Vol. 2

LP-202-B
33⅓ RPM

CAT-TIME
RECORDS

1. SORRY, I RAN ALL THE WAY HOME - The Rituals 1:50
2. I BELIEVE - The Foretells 2:09
3. CONGRATULATIONS - The Meadowbrooks 1:57
4. YOU'LL NEVER WALK ALONE (WALK ON) - The Five Sharks 2:28
5. DANNY BOY - The Foretells 2:09
6. CARA MIA - The Rue-Teens 2:22
7. DON'T LEAVE ME BABY - The Splendids 1:32
8. IS EVERYBODY HAPPY - The Five Sharks 2:07
9. OUR ANNIVERSARY - The Concepts 2:00
10. SOMETHING ON YOUR MIND - The Five Fashions 2:08


we are fauna
resonance
Side 1
Human Machine • Control
Gold • Grenade


we are fauna
resonance
Side 2
Annie on the Rocks • In Itself
Ka • Long Play

HEAVENLY STARS

RECORD CO.

THE TRUTH SHALL SET YOU FREE
BERNARD MAVRITTE

CHOIR OF THE TABERNACLE ECHOES

HS - 1002 SIDE A

1. **THE TRUTH SHALL SET YOU FREE**
   (SOLOIST: BERNARD MAVRITTE)
2. **I'LL HAVE A NEW BODY***
   (CHOIR)
3. **GREAT GOD'S GONNA CUT YOU DOWN**
   (SOLOIST: BARBARA CHANCE)
4. **SHOUT ALL OVER GOD'S HEAVEN***
   (CHOIR)
5. **GOD'S GOING TO MAKE THINGS RIGHT**
   (SOLOIST: BERNARD MAVRITTE)

*(Arranged by Bernard Mavritte)
All other selections written by
Bernard Mavritte - NA-HE Publishing Co.
BMI — © 1974

HEAVENLY STARS

RECORD CO.

THE TRUTH SHALL SET YOU FREE
BERNARD MAVRITTE

CHOIR OF THE TABERNACLE ECHOES

HS - 1002 SIDE B

1. **SHOUT ALL OVER GOD'S HEAVEN*** (CHOIR)
2. **HE'S A FRIEND OF MINE**
   (SOLOIST: KARL PATTERSON)
3. **HOW MANY TIMES HAVE WE FAILED JESUS?**
   (SOLOIST: ROBERT CARR; TRIO: G. CLEMONS, Y. JOHNSON, M HUGHES)
4. **KEEP THE FAITH** (SOLOIST: GRESELDA CLEMONS)
5. **THE TRUTH SHALL SET YOU FREE**
   (SOLOIST: BERNARD MAVRITTE)

*(Arranged by Bernard Mavritte)
All other selections written by
Bernard Mavritte - NA-HE Publishing Co.
BMI — ℗ 1974

BENSON

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ALBERTINA WALKER

BGO-5987
Producer:
Sanchez Harley &
Thomas Cain



From The Album
"You Believed In Me"
RO-2673

DIDN'T IT RAIN 3:22
Publisher: Traditional

YOU BELEIVED IN ME 4:17
Publisher: Deborah M. Phillips / John T. Benson
Publishing Co. / ASCAP / Thomas Cain /
Candy Cain Music / BMI

BENSON

℗ ©1990 The Benson Company

VERNESSA MITCHELL

BGO-5986
Producer:
Sanchez G. Harley &
Scott V. Smith



From The Album
"On A Mission"
RO-2676

ON A MISSION (4:47)
Publisher: Bob Bailey / Edward Monroe Music /
ASCAP / Derrick Lee / Dherico Music / SESAC /
Jim Long / Tom Collins Music Corp. / BMI

SOLID ROCK 4:30
Publisher: Derrick Lee / Dherico Music / SESAC /
Vernessa Mitchell / Vernessa Ann Mitchell / BMI

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PUB CAN RECORDS



ELEGIES & LAMENTS

ERNEST HILBERT

45 R.P.M.

SIDE 1

HIGH-FIDELITY STEREOPHONIC

1. **FAILED ESCAPES** (5:42)
2. **LEGENDARY MISBEHAVIOR** (7:08)

PC-009

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PUB CAN RECORDS



ELEGIES & LAMENTS

ERNEST HILBERT

45 R.P.M.

SIDE 2

HIGH-FIDELITY STEREOPHONIC

1. **SATIRES & OBSERVATIONS** (5:07)
2. **ELEGIES & LAMENTS** (8:02)

PC-009


EPIC
STEREO
MANNY KELLEM
HIS ORCHESTRA AND VOICES
LOVE IS BLUE
1. LOVE IS BLUE (L'Amour Est Bleu)
-A. Popp - P. Cour - Blackburn-
BN 26367
SIDE 1
XSB 136023
2. A MAN AND A WOMAN (Un Homme et Une Femme)
-B. Barouh - J. Keller - F. Lai- (From the Motion Picture
"A Man And A Woman" - An Allied Artists Release)
3. AND I LOVE HER -J. Lennon - P. McCartney-
4. IT'S NOT UNUSUAL -G. Mills - L. Reed-
5. I WILL WAIT FOR YOU
-N. Gimbel - M. Legrand-
(Love Theme from the Motion Picture
"The Umbrellas of Cherbourg")
6. HERE, THERE AND EVERYWHERE
-J. Lennon - P. McCartney-
PRODUCED BY MANNY KELLEM
Arranged and Conducted by Al Gorgoni
Engineers: Stan Tonkel
Don Meehan
"EPIC" MARCAS REG T M PRINTED IN U S A

EPIC
STEREO

MANNY KELLEM
HIS ORCHESTRA AND VOICES
LOVE IS BLUE

BN 26367

SIDE 2
XSB 136024

1. FREE AGAIN -R. Colby - M. Jourdan - A. Canfora - J. Baseilli-
2. TRAINS AND BOATS AND PLANES -H. David - B. Bacharach-
3. CLAUDINE -A. Gorgoni-
4. WHAT A WONDERFUL WORLD -G. W. Weiss - G. Douglas-
5. MY LOVE -T. Hatch-

PRODUCED BY MANNY KELLEM

Arranged and Conducted by Al Gorgoni

Engineers: Stan Tonkel
Don Meehan

EPIC MARCAS REG. T M. PRINTED IN U.S.A.


MR
MARK RECORDS STEREO
"SING A JOYFUL SONG UNTO THE LORD"
The Westmont College Choir
John Lundberg, director
SIDE A
MRS-2190
33 1/3 RPM
STEREO
1. PRAISE YE THE LORD
2. SEEK YE THE LORD
3. SONG OF EXALTATION
4. CAUSE US, O LORD
5. VISIONS OF ST. JOHN
Part I: Prologue
Gordon Best, Narrator
Part II: The Seven Angels and the Seven Trumpets
Part III: The Heavenly City


MARK RECORDS STEREO
"SING A JOYFUL SONG UNTO THE LORD"
The Westmont College Choir
John Lundberg, director
SIDE B
MRS-2190
33 1/3 RPM
STEREO
1. A JOYFUL SONG
2. LORD JESUS, THINK ON ME
3. HOW LOVELY IS THY DWELLING PLACE
4. IF YE LOVE ME
5. THE BEST OF ROOMS

THE YOUNG LOVERS

HAPPY HEART

SPC-3163-A

Side 1 **Stereo**



pickwick/33 RECORDS

LOVE ME TONIGHT
(Pace/Mason/Pilat/Panzeri) 2:38
BY THE TIME I GET TO PHOENIX
(Jimmy Webb) 2:51
BOTH SIDES NOW (Joni Mitchell) 3:18
AQUARIUS (J. Rado - G. Ragni - G. MacDermot) 2:30
LET IT BE ME
(M. Curtis - P. Delanoe - G. Becaud) 3:34

Arranged by Tony Esposito
Produced by "Bugs" Bower
Executive Producer—
Joe Abend

Printed in U.S.A.

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THE YOUNG LOVERS
HAPPY HEART
SPC-3163-B
Side 2 Stereo
pickwick/33
RECORDS
HAPPY HEART (J. Rae - J. Last) 2:47
GOODBYE COLUMBUS (James Yester) 2:01
WICHITA LINEMAN (Jimmy Webb) 2:54
I MAY NEVER BE FREE
(M. B. Bower - J. Howard) 3:06
THE WINDMILLS OF YOUR MIND
(M. Bergman - A. Bergman -
M. LeGrand) 3:55
Arranged by Tony Esposito
Produced by "Bugs" Bower
Executive Producer—
Joe Abend
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A Columbia Musical Treasury

THE YEAR IN MUSIC'S GREATEST HITS EASY LISTENING EDITION

Performed by The Realistics

1P 6843
STEREO

SIDE 1
P1 68431

1. JUST THE WAY YOU ARE
   -B. Joel-
2. (WHAT A) WONDERFUL WORLD
   -S. Cooke - H. Alpert - L. Adler-
3. WE'LL NEVER HAVE TO SAY GOODBYE AGAIN -J. Comanor-
4. EVEN NOW
   -B. Manilow - M. Panzer-
5. BLUER THAN BLUE
   -R. Goodrum-

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COLUMBIA HOUSE

A Columbia Musical Treasury

THE YEAR IN MUSIC'S GREATEST HITS EASY LISTENING EDITION

Performed by The Realistics

1P 6843
STEREO

SIDE 2
P1 68432

1. IF EVER I SEE YOU AGAIN
   -J. Brooks-
2. THREE TIMES A LADY
   -L. Richie-
3. FOOL (IF YOU THINK IT'S OVER)
   -C. Rea-
4. SONGBIRD
   -D. Wolfert - S. Nelson-
5. CAN'T SMILE WITHOUT YOU
   -D. Martin - C. Arnold - G. Morrow-

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A Product of
COLUMBIA HOUSE

STEREO



THE BEACH BOYS
M.I.U. ALBUM

EXECUTIVE PRODUCER:
BRIAN WILSON
Produced by
Alan Jardine & Ron Altbach

B0022289-01

SIDE I

1.	SHE'S GOT RHYTHM (Brian Wilson, Michael Love, Ron Altbach)	2:26
2.	COME GO WITH ME (G.E. Quick)	2:06
3.	HEY LITTLE TOMBOY (Brian Wilson)	2:24
4.	KONA COAST (Alan Jardine, Mike Love)	2:31
5.	PEGGY SUE (Jerry Allison, Norman Petty, Buddy Holly)	2:14
6.	WONTCHA COME OUT TONIGHT (Brian Wilson, Michael Love)	2:29

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STEREO



THE BEACH BOYS
M.I.U. ALBUM

EXECUTIVE PRODUCER:
BRIAN WILSON
Produced by
Alan Jardine & Ron Altbach

B0022289-01

SIDE II

1.	SWEET SUNDAY KINDA LOVE (Brian Wilson, Michael Love)	2:41
2.	BELLES OF PARIS (Brian Wilson, Michael Love, Ron Altbach)	2:26
3.	PITTER PATTER (Brian Wilson, Michael Love, Alan Jardine)	3:13
4.	MY DIANE (Brian Wilson)	2:36
5.	MATCH POINT OF OUR LOVE (Brian Wilson, Michael Love)	3:29
6.	WINDS OF CHANGE (Ron Altbach, Ed Tulleja)	3:13

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the

rejoice®

record group

TIEMPO DE AMAR (A Time To Love)

SIDE 1
CSLP 1003-A

F. H. S. Prod., Inc. - ASCAP

Angel Perez and The New Horizon Singers

1. Tiempo De Amar (A Time To Love)
2. Pregon Pascual (Easter Proclamation)
   Solo - P. Victor Pinaga
3. Canto De Entrada (Entrance Hymn)
4. Dios Es Amor (God Is Love)
5. Gloria A Dios (Glory To God)
   Solo - P. Jose Valcarcel
6. Comunion (Communion Hymn)
   Composed by Angel Perez

Product of F.H.S. Productions, Inc., 250 W. 57th St., N.Y. 10019

Case Music Inc., ASCAP

the

rejoice®

record group

TIEMPO DE AMAR (A Time To Love)

SIDE 2
CSLP 1003-B



F. H. S. Prod., Inc. - ASCAP

Angel Perez and The New Horizon Singers

1. El Pueblo Canta (The People Sing)
2. Senor Ten Piedad (Lord Have Mercy)
3. Padre Nuestro (Our Father)
4. Mi Sed De Amor (My Thirst For Love)
   Solo - P. J. A. Valcarcel
5. Santo, Santo, Santo (Holy, Holy, Holy)
6. Bendicenos En Cristo (Bless Us)
   Composed by Angel Perez

Product of F.H.S. Productions, Inc., 250 W. 57th St., N.Y. 10019

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SAGA 5430

℗ 1976

SIDE 1

Made in England

33⅓ RPM

Beethoven
PIANO SONATA NO. 23 IN F MINOR, op. 57
("Appassionata")

Band 1—1st movement: Allegro assai
2nd movement: Andante con moto
3rd movement: Allegro ma non troppo—Presto

LAZAR BERMAN, piano



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SAGA 5430

SIDE 2

℗ 1976

Made in England

33⅓ RPM

Liszt

PIANO SONATA IN B MINOR

LAZAR BERMAN, piano



Penthouse

RECORDS

Produced by
D. Germain &..

SIDE A
PH-107

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PROMO
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BRIDEGROOM

(Galaxy P.)

GALAXY P

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Produced by
D. Germain

SIDE B
PH-107

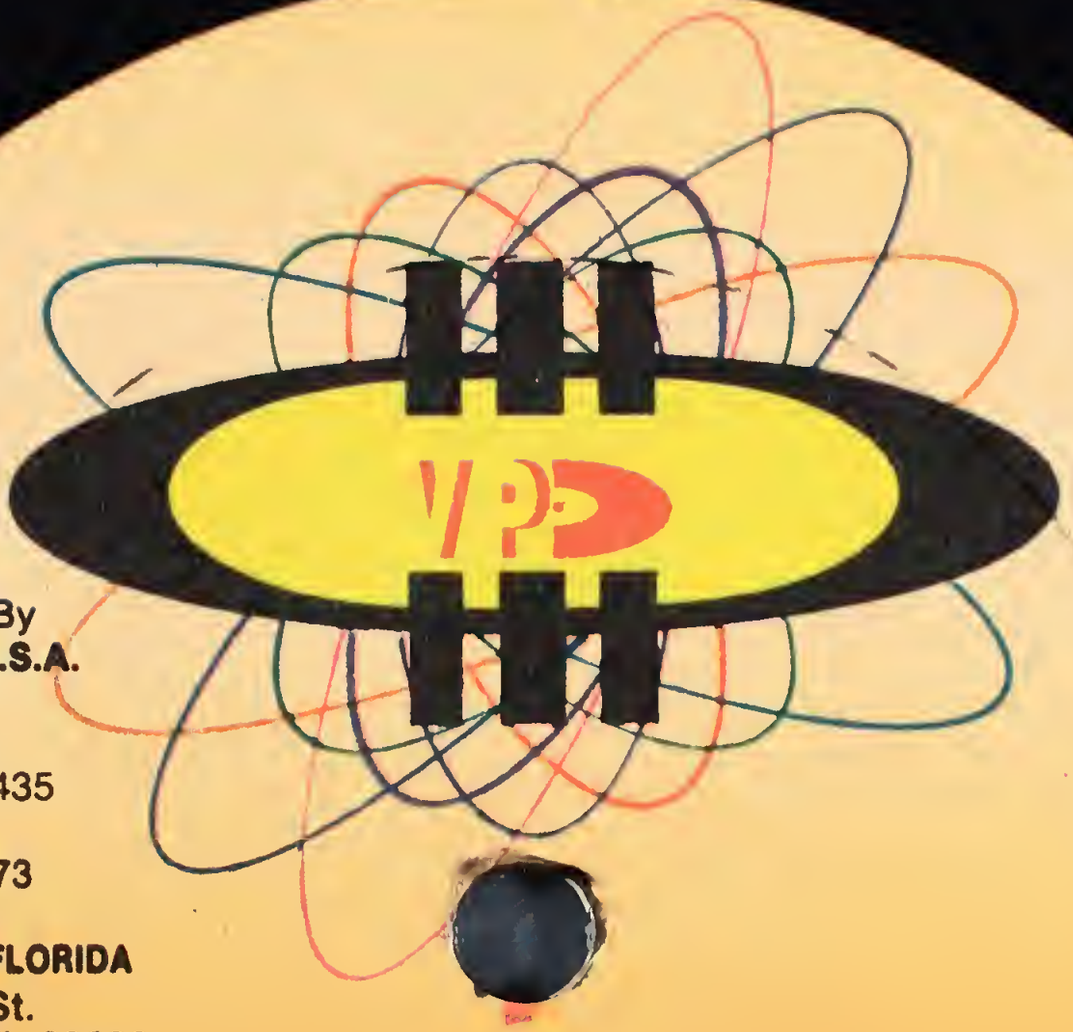




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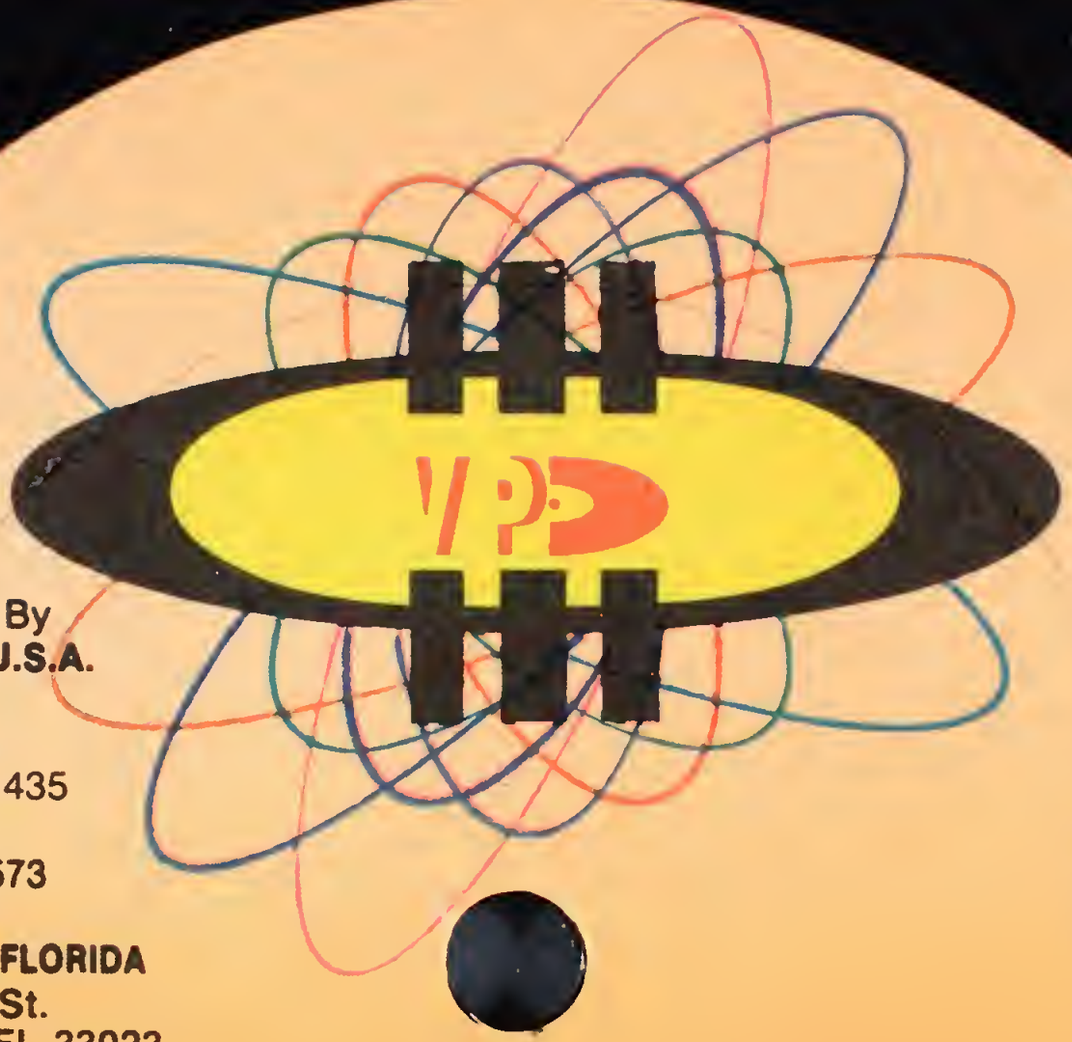
SIDE A
VPRL 1422
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Hip - Hop Reggae Vol.2

Various Artist

1. HOTTER THIS YEAR - INI KAMOZE -XTERMINATOR
2. HOP SCOTCH - BAJJA JEDD - JOE FRASIER
3. JAH MI LOVE - CHOPPA - STEELE & CLEVIE
4. SHINING STAR - PROFESSOR GRIZZLY - MASSIVE B
5. GANSTA - MOTION - MASTERMIND

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SIDE B
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Hip - Hop Reggae Vol.2

Various Artist

1. GI MI THE WEED - JIGSY KING - ROOF
2. NO GUN NO MURDER - RAYVON - DOPE ON PLASTIC
3. CALL ME - BIRDIE CULTURE & JAHMEL - IMPERIAL RECORDS
4. CALL FOR PEACE - TERROR FABULOUS - JOE FRASIER
5. GANGA LEE - LOUIE CULTURE - STONE LOVE

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PAYBACK RECORDS

Side One



Stereo
33.3 RPM
PBR001

1. CAPT. ROCK
2. KORO - NO WAY OUT

For Promotional Use Only

PAYBACK RECORDS

Side Two



Stereo
33.3 RPM
PBR001

1. BERNARDO - ME ABANDON.
2. SO TELL ME, SO TELL ME

For Promotional Use Only

Joe Frasier



Prod. by:
Bryan Thomas,
L. Campbell

JOE FRASER
PRODUCTION

NOTHINGS GONNA CHANGE Side One
MY LOVE FOR YOU
(MICHAEL MASSER/GERRY GOFFIN)
DELROY WILSON

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Joe Frasier

Prod. by:
Bryan Thomas,
L. Campbell



JOE FRASER
PRODUCTION

Side

MY LOVE FOR YOU

R ROBBIE LYN

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LIL' BYRD

OF THE

INFAMOUS PLAYA FAMILY

PRESENTS

MONEY, MOBBIN', & MURDER

THE FIRST SINGLE

"TOSSIN' IT UP"

A

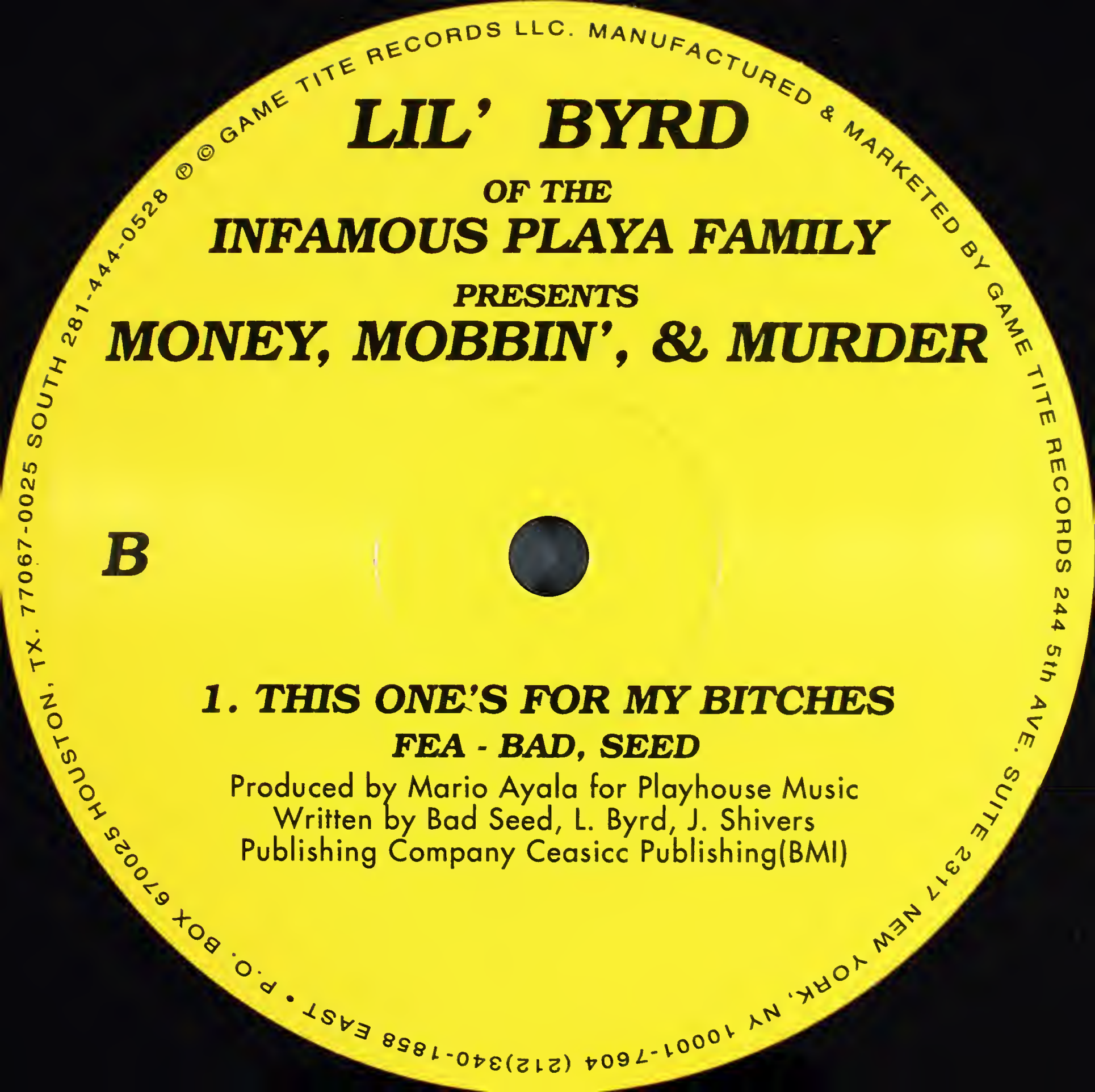


1. TOSSIN' IT UP (RADIO CLEAN VERSION)

2. TOSSIN' IT UP (INSTRUMENTAL)

Executive Producer Lyvonte Byrd
Produced by Mario Ayala for Playhouse Music
Written by J. Shivers, L. Byrd, L. Brown
Publishing Company Ceasicc Publishing(BMI)

1st Single from the Album
Money, Mobbin', & Murder
In Stores July 24, 2003
For Booking info contact
G-Prince Management
1-877-621-7080@airmessage.net


LIL' BYRD
OF THE
INFAMOUS PLAYA FAMILY
PRESENTS
MONEY, MOBBIN', & MURDER
B
1. THIS ONE'S FOR MY BITCHES
FEA - BAD, SEED
Produced by Mario Ayala for Playhouse Music
Written by Bad Seed, L. Byrd, J. Shivers
Publishing Company Ceasicc Publishing(BMI)
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SIDE B
45 RPM
STEREO
Produced by:
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(Joe Gibbs)
JOE GIBBS AND
THE PROFESSIONALS
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A BOLD EXPLORATION OF INNER SPACE...

RED RIDER

from the album

NERUDA

(ST-122261)

"CAN'T TURN BACK"

Side A: single version (SPRO-9934)
Side B: album version (SPRO-9935)

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Z-95

(SIDE 1)

MOUNTAIN JAM

JIMI GEAR

JOHN FRETZ
AND THE BOUNCE

P.F. AND
THE FLYERS

Supersonic
©1979 Curt Boyer

Lazy Day
©1980 Jimi Gear

Movin' On Up
©1978 John Fretz

Black Hole Tone Dance
©1980 Mike Krisukas

Z-95

(SIDE 2)

P.F. AND THE FLYERS

JOHN FRETZ
AND THE BOUNCE

JIMI GEAR

MOUNTAIN JAM

I Do Do That
©1980 Mike Krisukas

You Touch Me
©1978 John Fretz
Lyrics: Ernie Mavrides

Hometown Girls
©1980 Jimi Gear

My Discovery
©1979 Curt Boyer

DIGITAL

1

Ravel: Boléro

PHILADELPHIA ORCHESTRA
RICCARDO MUTI cond.

S-1-37885
STEREO
33-1/3

Recorded in the USA
℗1982 EMI Records Limited

ANGEL



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DIGITAL

2

Ravel: Daphnis et Chloé—Suite No. 2
Alborada del gracioso

PHILADELPHIA ORCHESTRA
RICCARDO MUTI cond.
1: Singing City Choir of Philadelphia

S-2-37885
STEREO
33-1/3

Recorded in the USA
℗1982 EMI Records Limited

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PLD 2002 SIDE 1

SOUL OF RUSSIA
ELLA GONCHAROVA

Peters International

WILD HORSES	KONY ZVERY
TWO GUITARS	DVEA GITARY
LOVE'S EXTASY	OTRADA
CRYING VIOLINS	PLACH SKIRPKA
DARK EYES	OCHY CHORNYA

℗1977 Grisha Boder, New York, NY

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PLD 2002

SIDE 2

SOUL OF RUSSIA
ELLA GONCHAROVA



THE PEDDLAR	KOROBOCHKA
THE FAITHFUL SWAN	LEBEDINAYA VIERNOST
BLUE FLOWERS	VASILOCHKI
ROMANCE IN A BOAT	NA LODOCHKE
THOSE WERE THE DAYS	DOROGOY DLINNOYU

℗1977 Grisha Boder, New York, NY

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MMO
I GOT RHYTHM
A Jazz Rhythm Series - Chords Included
THE RHYTHMAKERS
Nat Pierce - Piano; Barry Galbraith - Guitar;
Milt Hinton - Bass; Osie Johnson - Drums
MMO J 1-14-A
MUSIC MINUS ONE
1: SOMETIMES I'M HAPPY
(Youmans-Caesar)
Key of F
2: I ONLY HAVE EYES FOR YOU
(Warren-Dubin)
Key of C
3: BODY AND SOUL
(Green-Sour-Heyman-Eyton)
Key of Db
4: I GOT RHYTHM
(George & Ira Gershwin)
Key of Bb
5: A 440 - TUNE UP
33⅓ RPM


MMO
I GOT RHYTHM
A Jazz Rhythm Series - Chords Included
THE RHYTHMAKERS
Nat Pierce - Piano; Barry Galbraith - Guitar;
Milt Hinton - Bass; Osie Johnson - Drums
MMO J 1-14-B
MUSIC MINUS ONE
1: WHAT IS THIS THING CALLED LOVE! (Cole Porter) Key of C
2: APRIL IN PARIS (Duke-Harburg) Key of C
3: THE MAN I LOVE (George & Ira Gershwin) Key of Eb
4: LOVER, COME BACK TO ME (Romberg-Hammerstein) Key of Ab
5: A 440 - TUNE UP
33⅓ RPM



Time Waits for No One

CIJD 20137
SIDE 1

(25:24)
STEREO 33 1/3 RPM

1. Symphony in Riffs
2. Time Waits for No One
3. Harmony in Harlem
4. Overtime
5. Smoothie
6. Buster's Last Stand

LOREN SCHOENBERG & HIS JAZZ ORCHESTRA

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A DIGITAL RECORDING

MUSICMASTERS

Time Waits for No One

CIJD 20137
SIDE 2

(28:11)
STEREO 33 1/3 RPM

1. Lady Day
2. Spring Will Be a Little Late This Year
3. Queer Notions
4. I Cover the Waterfront
5. You Took Advantage of Me
6. (The) Blue Room

LOREN SCHOENBERG & HIS JAZZ ORCHESTRA

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A DIGITAL RECORDING

Rejoice

SHIRLEY CAESAR
HER VERY BEST

Produced by Tony Brown, Ken Harding, Dave Lehman,
Shirley Caesar and Sanchez Harley

7-01-501528-5-A



SIDE 1

1. JESUS MAKES THE DIFFERENCE IN ME
(Shirley Caesar Williams-Tony Brown-Kathleen Michael-Jerry Michael-Bob Shelton) (Snowfox Music-Silverline Music-Fifty Grand Music-SESAC-BMI-2:53)
2. JESUS, I LOVE CALLING YOUR NAME (Harold G. Troy, Sr.) (BMI-3:41)
3. HE'S GOT IT ALL IN CONTROL (Archie Jordan) (Jack and Bill Music-ASCAP-3:18)
4. SATAN, YOU'RE A LIAR (Charles Aaron Wilburn) (First Monday Music-ASCAP-3:44)
5. SAILING ON THE SEA OF HIS LOVE (Ken Harding-Dave Lehman) (First Monday Music-ASCAP-4:09)

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REJOICE RECORDS • WACO, TEXAS A DIVISION OF WORD, INC.

Rejoice

SHIRLEY CAESAR
HER VERY BEST

Produced by Tony Brown, Ken Harding, Dave Lehman,
Shirley Caesar and Sanchez Harley

7-01-501528-5-B

SIDE 2

1. THE LORD WILL MAKE A WAY
(Shirley Caesar Williams) (Snowfox Music-SESAC-3:38)
2. NO CHARGE (Harlan Howard) (Tree Publishing Co., Inc.-BMI-3:25)
3. LORD, LET YOUR SPIRIT FALL ON ME (Michael Mathis)
(Caesar/Williams Music-ASCAP-4:50)
4. GO (Leon Patillo) (Word Music-ASCAP-3:48)
5. YOU ARE ALL I NEED (Carl Dobbins-Ken Bledsoe-
Amy Corin-Cliff Richmond-Leonard Wolf) (Mastercraft
Music-Prime Time Music-BMI-ASCAP-3:33)

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Baldwin Sound Productions Inc.



5252 trindle road, mechanicsburg, pennsylvania

THE VESTMEN

CS 7817

Side 1

℗1974 Vestmen

1.	There's Something In The Air Lanny L. Wolfe	3:47
2	Sheltered In The Arms Of God Rambo Davie	3:53
3.	Have You Got Troubles . . . John Betts Oh Happy Day	4:29
4	My Tribute Andrae Crouch	3:33

Baldwin Sound Productions Inc.

5252 trindle road, mechanicsburg, pennsylvania

THE VESTMEN

CS 7817

℗1974 Vestmen

Side 2

1. He's Done That Much For Me — 3:54
   Paul Burton
2. Amazing Grace — 1:53
   John Newton
3. I've Never Loved Him Better — 2:06
   Bill Gaither
4. When I Think Of The Cross — 2:21
   Ralph Carmichael
5. The Blood Will Never Lose Its Power — 4:02
   Andrae Crouch

Gold Star RECORDS

DANA GREGORY
"Love's Gettin' Closer"

SIDE ONE
STEREO

GKR 1984
33 1/3 RPM

Produced by
Doyle Grisham
& Benny Kennerson

1. Love's Gettin' Closer Everyday — 2:45
(Dan Pate) EZI Writer Music/BMI

2. Set Me Up — 2:22
(Rory Burke-Austin Roberts) Chappell Music-Colgems, EMI Music Inc./ASCAP

3. Why Do You Want
(What You Know You Can't Have) — 2:45
(D. King-D. Woodward) Kings X Music-Reba McIntire Music/ASCAP

4. Baby, It's You — 2:15
(Dan Pate-Charles Quillen)
EZI Writer Music/BMI

5. Desperado — 3:13
(Don Henley-Glenn Frey)
Cass County Music-Red Cloud Music/ASCAP



DANA GREGORY
"Love's Gettin' Closer"

SIDE TWO
STEREO

GKR 1984
33 1/3 RPM

Produced by
Doyle Grisham
& Benny Kennerson

1. Looking For Sunshine (Living on Rain) — 2:46
(James Trumbo-George Tickner)
Very important Music/BMI
2. Brand New Heart — 2:48
(Ivan Benigsohn-Tyler Kaus) Hollis Pub./BMI
3. Golden Key — 2:13
(Gary McCray-Rickey Whited) Big Swing Pub./BMI
4. Forever In Your Eyes — 3:03
(B. DIPiero) Combine Music Corp./BMI
5. Silver Threads & Golden Needles — 2:15
(Dick Reynolds-Jack Rhodes)
Screen Gems/ASCAP


STEREO
"SKY'S THE LIMIT"
THE TEMPTATIONS
1. GONNA KEEP ON TRYIN' TILL I WIN YOUR LOVE 3:50
(N. Whitfield, B. Strong)
2. JUST MY IMAGINATION (RUNNING AWAY WITH ME) 3:39
(N. Whitfield, B. Strong)
GORDY
SIDE 1
GS-957
HS-1857-2
A4RS-2654
3. I'M THE EXCEPTION TO THE RULE 3:20
(N. Whitfield, B. Strong)
4. SMILING FACES SOMETIMES 12:35
(N. Whitfield, B. Strong)
Produced By
Norman Whitfield
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STEREO
"SKY'S THE LIMIT"
THE TEMPTATIONS
1. MAN 2:37
(N. Whitfield, B. Strong)
2. THROW A FAREWELL KISS 3:25
(E. Rolland, N. Whitfield)
GORDY
SIDE 2
GS-937
HS-1858-2
A4RS-2655
3. UNGENA ZA ULIMWENGU (UNITE THE WORLD) 4:30
(N. Whitfield, B. Strong)
4. LOVE CAN BE ANYTHING
(CAN'T NOTHING BE LOVE BUT LOVE) 9:20
(N. Whitfield, B. Strong)
Produced By
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NARADA
(Pronounced NAR-'DA)

reprise®

Side 1
33 1/3 RPM
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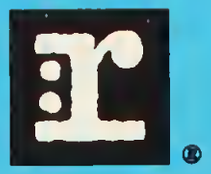
PRODUCED BY NARADA MICHAEL WALDEN FOR
PERFECTION LIGHT PRODUCTIONS
ADDITIONAL PRODUCTION: SHEP PETTIBONE FOR
MASTERMIX PRODUCTIONS

From the Reprise album DIVINE EMOTION (1-25694).
Also from the Warner Bros. Original Motion Picture Soundtrack (1-25688)
and United Artists Film BRIGHT LIGHTS, BIG CITY.

DIVINE EMOTIONS (Remix/Edit) 3:58
(N.M. Walden/J. Cohen)

Gratitude Sky Music/When Words Collide Music ASCAP

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NARADA
(Pronounced NAR-'DA)

reprise.

Side 2
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PRO-A-3136
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(N.M. Walden/J. Cohen)

Gratitude Sky Music/When Words Collide Music ASCAP

℗ 1988 Reprise Records for the U.S.

VIKINLIFE ENT. LLC

SLEEP-E

1. *It's Life "Escape My Reality" **(clean)** 4:19
2. Top of the Food Chain **(clean)** 2:35
3. *It's Life "Escape My Reality" **(instrumental)** 4:26

SIDE A
33 1/3 RPM



VIKIN-333

Writtten and Produced by SLEEP-E for VIKINLIFE ENT. LLC

*Co-Produced by Dj Nickels and G. Roberson for VIKINLIFE ENT. LLC

Recorded and Mixed by SLEEP-E and Dj Nickels for VIKINLIFE ENT. LLC

Mastered by P. Humphrey for Masterwork Recording INC.

Published by SLEEP-E Publishing (BMI)

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215-602-2820

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SLEEP-E

1. *It's Life "Escape My Reality" **(street)** 4:57
2. Top of the Food Chain **(street)** 2:35
3. Top of the Food Chain **(instrumental)** 2:38



SIDE B

33 1/3 RPM

VIKIN-333

Writtten and Produced by SLEEP-E for VIKINLIFE ENT. LLC

*Co-Produced by Dj Nickels and G. Roberson for VIKINLIFE ENT. LLC

Recorded and Mixed by SLEEP-E and Dj Nickels for VIKINLIFE ENT. LLC

Mastered by P. Humphrey for Masterwork Recording INC.

Published by SLEEP-E Publishing (BMI)

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D. Germain

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PROMO

WANT TO SEE JAH FACE

(F. WILLIAMS)

FRANKIE SLY

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Penthouse

RECORDS

Produced by
D. Germain





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(S. RAY)

FRISCO KID

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THINK SAY MAN A PEAW PEAW

(C. BUTTS)

GENERAL DEGREE

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Penthouse

RECORDS

Produced by
D. Germain

PH-181
SIDE B

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SLY DUNBAR &
ROBBIE LYN

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SIDE A
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BIG UP AND TRUST

(M. Davis)

BEENIE MAN

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TEAR OFF MI GARMENT

(M. Davis / Aquaman)

BEENIE MAN

VERSION / URKLE

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XTERMINATOR

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VP RECORDS

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For Xterminator Prod. Ltd.,Kgn,Ja.
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Side B

FLAUNT IT
(N. GRANDISON)
LITTLE LENNY
VERSION / URKLE

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KEVIN LYTTLE

DRIVE ME CRAZY

(Tony Kelly, Maurice Gregory, Ian Dyer;
Tony Kelly Music/Universal-Songs of Polygram International Inc. (BMI)/
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A

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ATLANTIC®

1. Radio Mix Feat. Mr. Easy 3:57
2. Instrumental 3:57

Produced by Tony "CD" Kelly
Mixed and Recorded by Tony "CD" Kelly at The House

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KEVIN LYTTLE

DRIVE ME CRAZY

(Tony Kelly, Maurice Gregory, Ian Dyer;
Tony Kelly Music/Universal-Songs of Polygram International Inc. (BMI)/
Maurice Gregory Music (BMI)/Easy Does It Publishing)

B

33 1/3 RPM

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THE GREATEST RECORDING ORGANISATION IN THE WORLD

GERMAN SONGS OF THE MIDDLE AGES AND THE RENAISSANCE



Woodcut – Music group in the garden (16th century – artist unknown), by kind permission of The Trustees of The Mansell Collection

HUGUES CUENOD * HERMANN LEEB

TENOR *LUTE*

A WESTMINSTER RECORDING

German songs of the Middle Ages and the Renaissance

Hugues Cuenod, Tenor □ Hermann Leeb, Lute

CLP
1877
(XWN-18848)
A Westminster
Recording

THE MUSIC The songs presented in this recording span a period of more than four centuries, from the *Minnesinger* of the Middle Ages to the *Meistersinger* of the Renaissance, and extending into the early 17th century. As one would expect from any art form covering so long a period, these eighteen songs cover a wide variety of musical and literary styles. Walther von der Vogelweide (c. 1200) was a *Minnesinger*, and his poems were true *Höfische Lyrik* (aristocratic poetry); the songs of such contrepuntists as Heinrich Isaak (1450-1517) are plain secular music; and the *Meistersinger* Hans Sachs and Hans Folz (both of whom appear in Wagner's *Die Meistersinger*) represent the bourgeois element, the burghers' poetry. The lyrics of these songs range from the deep religious fervour of Walther von der Vogelweide's *Palestinalied* and Johann Walther's *Christ lag in Todesbanden* to the chivalrous romantic sentiments of Arnolt Schlick's *Mein Maid ich hab dich auserwelt* and the amorous *Zu Lustig ich spatzieren ging*. One must also note the wide disparity between the lyrics of Ludwig Senfl's *Ewiger Gott* and the same composer's *Die Weyber mit den flöhen* (both in 1538. In the early years of the Protestant Reformation, it winds up as a wild mockery of the Papal).

As for the translations themselves, here too one finds a wide diversity in treatment, ranging from the literal, through others 'bumpy', in spots almost incoherent. The latter are the poems written at a time when the grammar of the German language was not yet tightly knit, and where there was not yet a straight chain of thought in our sense. The order in the choice of thought is perfectly clear and the reading smooth, numerous insertions would have to be made. Since the result, however, would be a transcription rather than a translation, this has not been done. In Hans Sechs' *Silberweise* the Latin words have been left untranslated so as to preserve the bilingual character of the original poem.

SIDE ONE

Band 1 — Gar lustig ich spatzieren ging (*Anonymous, 1603*)

Gar lustig ich spatzieren ging, lieblich die Sonnen scheind, ich wesa mir gar wohl zu Sinn, mein Herz sich hoch erfreuet hett ich heint. Von Herzen höflich sein in wir mittlerweil, spatzieren, rumbhieren den lieben langen tag, den ich zur selben Magdelein gangen bin langen brag. Alle lustig Saitenspiel mit ihnen trieben, ich hett mein Lust und Freud darbei, es war an dem Herz ist lang. Aber nach grösser treuh mit mein Herzliebste gelt, euss Herz mit Schmerz, ich wenig begerren kunnt, ich endert gewisslich nit, denn nur allein in ehren. Also hab ich mein Herz gewendt zu ihr, mein Mund auch, ihr mein Herz erkennt. Grossliches auch erfreut, auf dess ihr grünen wälder, dess singen und springen der kleinen waldvögelein geschicht allein, zu dieser Zeit ist toh dem ohne Gein.

Quite merrily I walked along, so lovely was the sunshine, I was in a gay good-feeling and beautiful, with whom I'd like to take a walk. To be courteous to all I was enough in a hearty hard-garden, to show her round all day long, which I've chosen for my dear all my life long. All that merry playing on its instruments with its delightful tones, all that pleasure and much refreshment by the soul whose heart is true, she is constricted. But greater still is the pleasure and love for the lady who is so true and, deep down in my heart with all the pain, I desire fondly to be constant to her. Thus I've turned my heart to her, my mouth also, you know. And as I have completed my walk with greatest joy, what thy heart desires is heaven to me, my heart has well perceived. So take this heart alive so that all the singing and all the happiness of the little woodland birds shall at this time go on in Thy praise and also only to please Thine ear.

Band 2 — Innsbruck ich muss dich lassen (*Heinrich Isaak, c. 1450-1517*)

Innsbruck, ich muss dich lassen, ich far dahin mein Strassen in fremde Land dahin. Mein Freud ist mir genommen, die ich nit gern verlier, ich far dahin in Leides Sinn. Groe leid muss ich jetzt leiden, dess ich erlitten hab, dann liebsten bulen mein. Ach lieb, nun lass mich weren, mein Herzen dein erbarmen, dass ich muss von dannen sein. Mein trost ob allen freuden bist du, feins Lieb, allein. Nun denk an mein, wie ich dich thue meinen, allen Tugen sparen, die dass ich widerkorn.

Innsbruck, now I must leave thee. I proceed on my journey to foreign lands. My joy I must forego, which I love dearly, and now I no longer know how it ever did come my way, since now I am steeped in sorrow. Great sorrow I have to bear now that all by myself I have to savor my dearest love. Oh, darling, let me stay, for my heart take pity on me; since I have now to be in foreign lands. Above all joys you are all women's best, and well would I like to be steady, faithful and in all honour. Now it is God who must keep me safe and only to please Thine ear.

Band 3 — Aus fahr ich hin (*Anonymous, 1460*)

Aus fahr ich hin, mein höchster Hort, lass dich mein bald erbarmen. bdal mich, dein herzer frau, mit almen Wort, beschliesse mich mit deinen Armen, wann ich zu leiden bin. Dann vrtrossen dein, du Liebste mein, ich bin dein eigen, du bist mein. Du hast mich fest beslossen in dein Herz, ich weiss wohen, dess ich dir muss von Herzen gehn und du dess tägleh bedenken: Stet mein Treu, die ich dir verliese, und ich dich genz in sorgen lasse, wes ich dich liess, genzlich nicht wiederfinden.

Now I must leave thee, my loftiest refuge, let my sorrow-some heart be thine. Comfort me, tender and gentle lady, with only one word, and enclose me in thine arms. At no time shall I ever forget thee, thou mine most beloved, I am thine, thou art mine. Thou hast me fast locked in thy heart, I know whence. Let me bow down there because I have to leave thee. Ever it is my heart's desire and my duty day I am mindful of thee: steady is my faithfulness, which I have promised thee, and the same steadfast I'll wish to have left thee, I should like to find thee again.

Band 4 — Palestinalied (*Walther von der Vogelweide, c. 1200*)

Nu si rast leb ich mir wenke, ist mîn aun die ich gerne sehe, die ich vil gedienet habe, dem man vil gedienet gilt. Mîvrî gedenke des ich ie tuot; ich bin komen an die stat do got menschlichen trat.

Now I must leave thee, my loftiest refuge, let my sorrow-some heart be thine. Comfort me, tender and gentle lady, with only one word, and enclose me in thine arms. At no time shall I ever forget thee, thou mine most beloved, I am thine, thou art mine. Thou hast me fast locked in thy heart, I know whence. Let me bow down there because I have to leave thee. Ever it is my heart's desire and my duty day I am mindful of thee: steady is my faithfulness, which I have promised thee, and the same steadfast I'll wish to have left thee, I should like to find thee again.

Gut gecit und du muest wandern (*Anonymous, 1603*)

Got geeit und du muest wendern, dese mägdein field ab enderen, die ich gelibet hab bey der bin ich schedan. Kan dire nit gedienen, so bit ich dich durch willen mein, dein, jedoch ich hoff, es wurdt dich noch an ihr wibet rächen lein. Rout mich allein mein jungen Blut, welches nach ihr verbrennet thut, dese ich von ihr soll sein. Unglück hab ich mir selber gericht, das ich ihr nit gedienet und soll mit ehrben heurt, ist gewisslich war, nade gene und ge eo bin ich ihr doch nit wirdig. Und dass ich nimmer bin bei ihr, was hilft ihr denn die trew von mir, die ich gen ihr trage, mich ist es leyd, dass ich ihr so trutz, so hoff ist, gedicht, als mir nit haben den besten rute.

Good fellow, thou must wander, the maiden I love; another one I can't complain though to thee of all my grief and misery and pain; but I hope, nevertheless, that it will not be revenged on her, I am only sorry for my dear young blood which no desires her that I went to be part of her. Mishap comes in between, but all I must confess, and even if I should do it I'll not be worthy of her, what good is it to her if I set out that I am not her enemy. And when I am no longer close to her, what good is it that I still keep up the same faithfulness to her? It is as clear to me as day that all has gone wrong with me, and everything happens only to spite me. Still I hope that one fine day it will all turn out to my own best benefit.



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Band 5 — Mein Maid ich hab dich auserwelt (*Arnolt Schlick, c. 1460-c. 1520*)

Mein Maid, ich hab dich auserwelt, für alle Welb uff dieser Erd. Dein weiblich gestalt mit gnez gefellt deroz dein suchtig weises und preis in Weibes werden hab ich doch zwar dein gleichen nie gesehen, gleich mir mein Herz in Freuden steht, wenn ich dein ansichtig werd. Meid weil ich dich hab erkennt so findt mir esnet kein weiblich Bild denn du allein bist von oir leuet des echoff dein freundlich zucht und milde. Gonnch ich mich gewisslich für allen weib ergeben will, dass mir dein gleich sicherlich die weil ich bin im Leben.

My maiden,I have chosen thee above all women on this earth. Thy womanly figure wholly pleases me, and as do thy chaste manners. Since the charms of all women I have never seen thy equal. Believe me, my one and only, when I see thee my heart rejoices and fills my reverent praise.My maiden, ever since I have come to know that thou art made for me, no other women's image has ever pleased me. Thou alone art crowned by me, since thou art so gracious and so mild. I'll give myself to my own will I have surrendered to thee, rather than to be without thee, believe me truly, as long as I live.

Band 6 — Ewiger Gott (*Ludwig Senfl, c. 1490-1543*)

Ewiger Gott, aus dess Gebot der Sohn kam hie auf Erden, dess er dem Bar Trinität folg mit ein Mensch zu werden. Durch oil dein Gut, durch oil dein Gut, lass uns heint vor Sünden rein dein christlich Gnein. Gein Ihesu Christe, Herr, hilf mir, dass ich dich nit erzürn. Du heilst Peroli Leichtfertigkeit, dess Sünden Sohns Furcht hilf, Herr, ihr mit, dess alle sei uns ohn sündig Klag im Glauben mit verzehren.

Eternel God out of Whose Commend the Son came here unto this earth, to follow the counsel of the Trinity and to become a human being. Through all Thy kindness, through all Thy kindness, I pray, protect and keep clean of sin this Christian gathering. Unto Jesus Christ, my Lord, help me, Lord, so that not with might the devil's salendoir should get hold of it. Oh, Lord, unto Ye Thy Commandy Thy Son's pine on Its behelf, so that the people may consume their joy in the faith without sin and without blame and in good faith.

Band 7 — Christ lag in Todesbanden (*Johann Walther, 1496-1570*)

Christ lag in Todesbanden für unser Sünd' gegeben, der ist wieder erstanden und hat uns bracht das ewig Leben, des wir sollen fröhlich sein, Gott loben und denken sein und singen: Halleluja. Halleluja.

Christ lay in death's bondage, healing aurrendered himself for our sins. He has been resurrected and has brought us life, for which we will rejoice, praise God and be thankful to Him and sing: Alleluia. Alleluia.

Band 8 — Wie soll ich den gemynnen (*Walther von der Vogelweide*)

Wie soll ich den gemynnen der mir Glute luot vor? Wenn wil ich mich verwinden der Minne und der sorge? Wie mir gelt versprp mir anders myne Schuld, ich wil nach hohem muote.

How can I fore the one who does evil unto me? To me his love will bring sorrow. When will I ever be well. Otherwise, forgive me mine guilt, I will with high mind.

Band 9 — Entlaubet ist der Walde (*Anonymous, 1450*)

Entlaubet ist der Walde gen diesen Winter kalt, beraubet wird ich so balde, mein Schmerze mecht mich alt. Dess ich die schönst muss meiden, dess ich gar nahe bin bei, dess ich mich trosten sinde und mecht mit schmerzen sein. Was lässt du mir zuleide feins brueschwertes dein? Ist dir so gar gelungen, dass du mich hast so von dir muss mein? Hoffnung tut mir erwinden nach dir und wirt mir leide. Ich gedenke, dass ich schwinden sint weil wurd mir lang. Fürstlich Gemüte, wie hastu mich so gar vergessen? Wie hab ich dein mir reichen so gar verlassen ich wenen will Hüt dich vor falschen zungen derab sei wohl bedacht sei dir schönes lieb gesungen zu trauend guter Nachte.

The forest is now bared against the winter cold. So soon I shall be bereaved, my sweetheart makes me grow old. That I have to keep away from the one I love so much, that I am so far off, that I am so much alone and make my heart grow heavy. What does thou leave for me to bear, that thou hast so heavily maimed, that could well grieve me in the meanwhile, alas! I have to be away from you. Hope is nourish me. For thee I grow so sick. Oe thou dear one, how long I am, how long I am so long I am. Princely, let you be sad thee, big talkers there are plenty. Hold on to me, rightfully and be good faith, I will warn you. Beware of false tongues, my fair one, and heed this well that I sing to you. And so I say to thee, fair love, a thousandfold good night.

SIDE TWO

Band 1 — Die weyber mit den flöhen (*Ludwig Senfl*)

Die weyber mit den flöhen, die heben steten blieg. Sie gehen nit zu bette, sie machen die nacht mens all erschlag, und lieen ihr sein entlinnen, des wir der werker nit, so hetten fried beym spilmen und in der Küchen gmach. Die flöh sind gros und klein, sie machen mir die nacht. Die werker thun mir burgen und heben an ein schlenk. Und so die schlenk hecht ane, wollens von In des Gwand, im stroet si nackent alene, weil sie zu fechten hand. Und wenn sie dann thut ihr schlich, so fahen sie mich an und sprechen: ihr solt nit zürnen, flöhen sindes gwend. Ich wird ein reicher Krebs, hat ein kostlichen Zeit, der Gülden wird ich heben gar bald ein fruhen vol. Der Gülden ist mir worden, die flöh so ungeheuer. Sein Größ nimpts nit langen wider ihr Gwand, sie sind so klein. Ich wolt, dass sie sind Hasen oder so sind Hasen recht so wild er auch gelt lösen von dem weyberlichen geschlecht.

The women with the fleas are constantly at war. They don't go to bed, they would lose to them all. That none have should nigh escape, that was the women's and they have no peace in their peace when spinning, and in the Kitchen be at rest. The fleas are big and small, they make me into the night. The women do not falter, and start a mighty fight. And as the fight progresses they would throw off their garb, at war they stand quite naked, since they have yet to win. And when she then tries to sneak away, they start to attack me and say: you shall not be angry, her garb, I'd be quite rich a fellow from oh, so precious toll. Of golden coins I would soon have a great big chest brim full. The Pope, he has not been in his numerous number of fleas, his ban will never be strong enough against the women with the fleas, they are so small, were they as they would stop saving, then he could draw a wealth of gold off from the female sex.

Band 2 — Maria zart (*Arnolt Schlick*)

Maria zart von adler art ein Ros en alten Reis entsprungen, ist mir ein Trost in meiner Not, des Vatters, was verloren durch Adamheit, dir hab dis well sent gebrat versprochen hilf dee nit weil gerechten mein wissel und schuld erwirb mir Huld denn sein Treat ist gross, sie wend verspilung meiner wetten am toden end ich bitt hilf mit wendt von mir in meinen nöten.

Mary so tender, of noble kind, a rose above all roses, sprung from the old root, a comfort to me in my need, of the fall of grace which had been lost through Adam's fall. Saint Gabriel has promised Thee the well (protection), help me so that no revenge is rendered against my sin and guilt, for Thy mercy is great, oh, help me to achieve salvation at the end. Stand mercy for me when my end is near. I pray to thee, do not turn away from me in my death.

Band 3 — Silberweise (*Hans Sachs, 1494-1576*)

Selve ich grues dich schone, Rex Christe in dem throne, der du bregst die böse, misericordias, eler barmherzigkeite. Ala Gnad mir, Gott helfe, wir sindt alle hetten Lant. Kyrieleis hyperleis. Vitae dulcedo Jesu Christe, Ich bin ein Sünder, ich hab vil Sünde wan en dir gelt, tell all unser hoffnung, Selve Christe wir gruessen dich, ain herr himel und erdtreich, gar hoch in hierarchie, ad te Christe zer Tete, clamamus wir stete schrie, Rolf uns auss allen noten.

Selve, I greet Thee, respectfully, Rex Christe, upon His throne, who breast die böse, misericordias, eler barmherzigkeite. Ala Gnad mir, Gott helfe, wir sindt alle hetten Lant. Thou elevated helplessly by us, Vitae dulcedo, Jesu Christe, I am a sinner, I have many sins, en dir gelt, tell all unser hoffnung, Selve Christe wir gruessen dich, ain herr himel und erdtreich, gar hoch in hierarchie, ad te Christe zer Tete, clamamus wir stete schrie, Rolf uns auss allen noten.

Band 4 — O der rauhen Grausamkeit (*Heinrich Albert, 1604-1651*)

O der rauhen Grausamkeit! Ole nor seuften lederzeit mit viel seufzen tubelt. O der Leberg ohne Leben dee zum Tode läuft das in ältern muss schwarben. Tribuel, Kummer Herzensqiul solche Liebe geben tut.

Oh, for the harsh cruelty which at all times lederzeit mit viel seufzen tubelt. O the Leberg ohne Leben dee zum Tode läuft das in ältern muss schwarben. Tribuel, Kummer Herzensqiul solche Liebe geben tut.

Band 5 — Kettenton (*Hans Folz, c. 1560*)

An einem Sonnichten Sonntag Cantz Tut, Jesus Christ kommt zu Gericht, Da wirt ein Jeder der zertliche tott leg, bey, klan denen die, hie, in wollust leben allesent: dergegen er auch nicht unschwindt, reigt, ab Tadlen, ab pein, ab, fleisch hallerlay gab, lab, sey ausgenommen, dem gott gefallen wirt, und schweren sind gegen dem Jüngsten Gericht sprach er wie bittet und, wurdt, und er herbet ist, hert, schrocklich grim. So getrost dein eyserschatt, keith, ein mensch wichter auch doch, das bleibt in rain, und mag, ein klag, gutt tag, haben eul end, und ihn, fahrn, und ihn, fahrn, und ihn, fahrn


PAS 5022
Paramount Records
Theme From
LOVE STORY
Franck Pourcel
THEME FROM LOVE STORY ● MAKE IT EASY ON YOURSELF
SNOWBIRD ● EL CONDOR PASA ● CLOSE TO YOU
THEME FROM BORSALINO
THINGS OF LIFE ● THE SONG OF MY LIFE
WAND'RIN' STAR
THE LONG AND WINDING ROAD
BRIDGE OVER TROUBLED WATER

PAS 5022



Theme From Love Story

Who but the most romantic arranger-conductor of our time could best interpret the poetic Francis Lai theme of the new Paramount film, "LOVE STORY"—who indeed but Franck Pourcel!

Mr. Pourcel's ardent pursuit of beauty and perfection in his orchestrations of contemporary music have established him as king-of-the-hill among modern conductors. The Pourcel baton continues to defy the passing of fashions in music, and, though his recordings have sold well over 25,000,000 copies around the world, his musical interpretations are as "tomorrow" as a space station.

LOVE STORY, the title song from the film based upon the sensational best seller by Erich Segal and starring Ali McGraw of *Goodbye, Columbus* fame, sets the mood for the entire album, a collection of musical jewels of the 70's.

Also from the new films, the magic of Franck Pourcel explores WAND'RIN' STAR from *Paint Your Wagon* in a unique and dramatic arrangement featuring ten cellos (or celli, if you prefer) and a strong rhythm section. This is the melody which Lee Marvin made England's Number One Hit.

BORSALINO, from the bizarre Paramount film about French gangsters in the Thirties, gets Franck's light-hearted interpretation. From one of the most remarkable films of our day, France's 1970 Cannes Film Festival entry *The Things of Life*, starring Romy Schneider and Michel Piccoli, the Pourcel organization has distilled the deeply moving beauty of the song, THE THINGS OF LIFE.

From the pens of Burt Bacharach and Hal David—by far today's most successful songwriters—come two of the brightest hits of the year: CLOSE TO YOU, made famous by The Carpenters, and the soulful new Dionne Warwick smash, MAKE IT EASY ON YOURSELF.

EL CONDOR PASA, Simon & Garfunkel's latest hit (adapted by Paul Simon from an old Peruvian folk song) is placed on the Pourcel pedestal and melodiously modeled; and the Simon & Garfunkel giant, BRIDGE OVER TROUBLED WATERS, is accorded a deservedly important rendition.

The Anne Murray hit, SNOWBIRD, and Petula Clark's newest hit in France, THE SONG OF MY LIFE, join THE LONG AND WINDING ROAD, the new Lennon/McCartney success, in this sparkling album.

This "LOVE STORY" L/P, incidentally, follows another distinguished Franck Pourcel album recently released in America, "Franck Pourcel plays MIDNIGHT COWBOY."

—Richard Knott

SIDE ONE		SIDE TWO	
Theme from Love Story	2:45	Bridge Over Troubled Water	3:19
Wand'rin' Star	2:55	Snowbird	2:20
The Long and Winding Road	2:34	The Things Of Life	2:40
(They Long To Be) Close To You	3:03	The Song Of My Life	3:10
El Condor Pasa	3:15	Theme From Borsalino	2:58
Make It Easy On Yourself	3:04		

Produced by Ettore Stratta
and Robert Colby
Art Direction by Ruby Mazur

Franck Pourcel

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LP-286

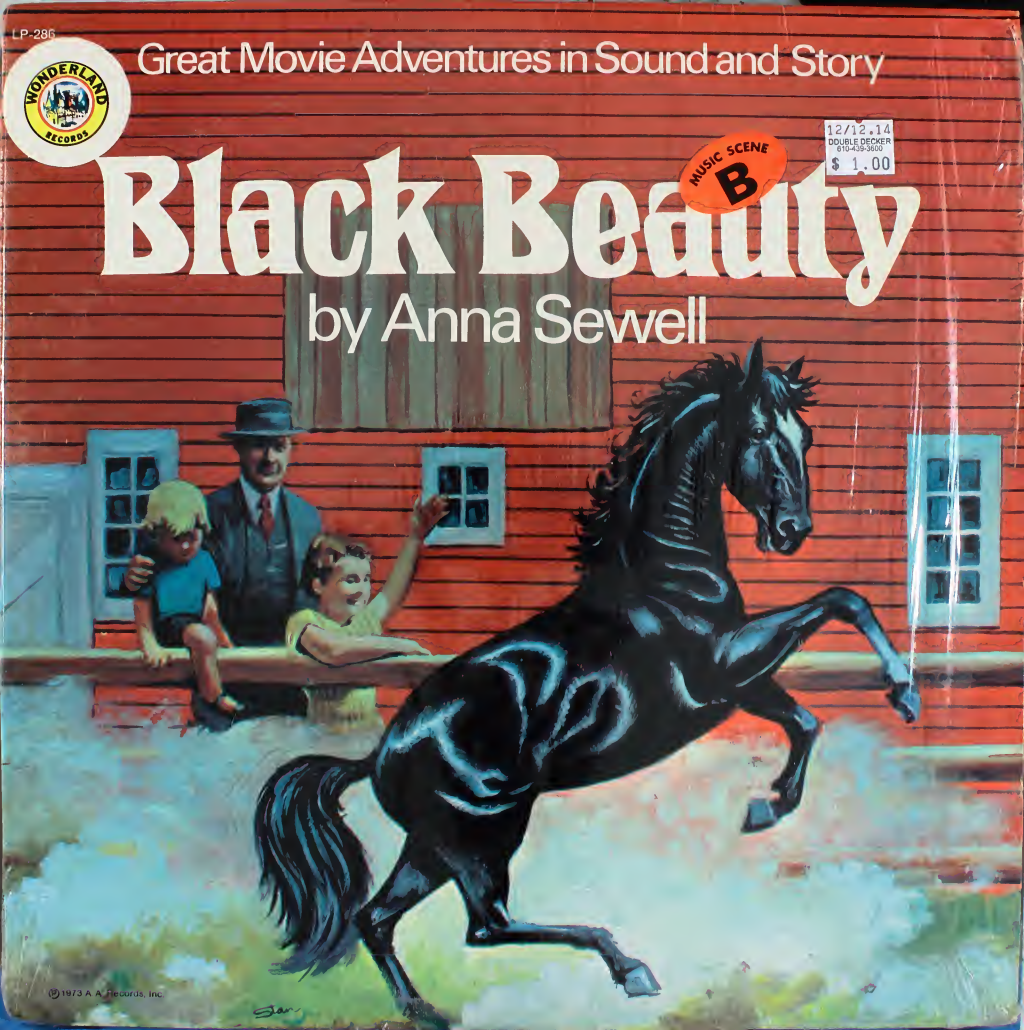
Great Movie Adventures in Sound and Story

12/12.14
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MUSIC SCENE B

Black Beauty

by Anna Sewell



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WONDERLAND RECORDS

Great Movie Adventures in Sound and Story

The thrill of hearing a story come alive via the spoken word, even in this day of television, is still a large part of a child's education. There is something magic in a child's mind being able to imagine scenes and locales by the suggestion of spoken words. The use of imagination is the first step in the development of the creative mind.

These "stories in sound" were conceived for three reasons. The first reason is one of simple pleasure. The art of story telling, be it narration or the acting out of dialogue, is one of the oldest and most enjoyable in the world. Listening to a story, especially one of adventure spiced with danger, opens the mind's eye to the world that exists beyond our four walls. It is pleasure that cannot be obtained through any other means.

The second reason for the creation of this series is to acquaint the non-reading child with some of the most famous literature in the world. Through these condensations, augmented with sound effects and music, one becomes familiar with the dialogue and actions which have made these stories classics.

The third reason, and perhaps most important, is to evoke a curiosity in the child to explore these stories in their written form. The aim is to create a desire in the child to read these stories and others as well. They offer both background material and the dramatic action of the story being told. Full advantage of recently developed sound technology has been taken in producing these records.

This series ably demonstrates how learning can be a thing of excitement and enjoyment.

Stories available in this series

BLACK BEAUTY
Anna Sewell



The misfortunes and happy days in the life of a horse. Share in Black Beauty's adventures, with both warm and cruel owners, until he again returns to the green meadows of his youth.

THE INVISIBLE MAN
H. G. Wells



Dr. Griffin, a famous scientist and chemist, discovers the secret of being invisible by isolating the transparent property that makes up blood and tissue. Dr. Griffin, "the invisible man", becomes mad, and can only use his power destructively.

THE CALL OF THE WILD
Jack London



The story of BUCK, a 140 lb. St. Bernard dog from California, who becomes the lead dog of a sled team in the Yukon. In this wilderness Buck's wild animal instincts return.

THE FIRST MAN IN THE MOON
H. G. Wells



The fantastic tale of Professor Cavour and his invention of "cavourite", a gas which cancels out gravity. He builds a space vehicle and with a companion, Mr. Bedford, travels to the moon. Mr. Bedford returns to earth, but Professor Cavour becomes the prisoner of the Selantics, people who live in the center of the moon and must invade earth to survive.

THE TIME MACHINE
H. G. Wells



A scientist builds a time machine which transports him into future year of 802, 701. This future civilization is comprised of both a simple and gentle people, as well as an intelligent, but animal-like underground inhabitants. His uncanny adventure for survival will keep audiences spellbound.

JOURNEY TO THE CENTER OF THE EARTH
Jules Verne



Professor Otto Hadwig finds a note in an old diary belonging to a sixteenth century Icelandic scientist, which tells how the beginning of the path to the center of the earth can be found. The listeners will follow the adventures of the expedition 1,500 miles, down, deep into the earth, all through passageways, to an underground sea and prehistoric monsters.

MUTINY ON THE BOUNTY
Charles Nordhoff and James Norman Hall



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WAR OF THE WORLDS
H. G. Wells



A shooting star is seen to land nearby. A "thing" emerges from the cylinder-like object. A finger of flame bursts from the Martians weapon and the crowd of people become ashes instantly. Professor Ogilvie states that the earth is doomed.

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Jules Verne



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I. confession

II. in twilight

III. what was left

IV. the tide

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james victor - keyboards, vocals

stephen stickler - drums

greg smith - bass, keyboards, guitar

doug nagy - lead vocals

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黄金時代のスイート・バンド名演集

VEET BANDS OF THE '40's



①スイート・スー　②
持　④マイ・アイデアル　⑤
ー・アイズ　⑧ベイビー・フェ
アン・エンジェル　⑩恋を永遠
ベル　⑬ガイ・ロンバード・メド
イズ・ドーン / 2人でお茶を / イージ
●①フランキー・カール、②トミー・ドー　ル、④
ハル・マッキンタイアー、⑤ケイ・カイザー、⑥ラス・モーガン、⑦ジ
ミー・ドーシー、⑧サミー・ケイ、⑨スキナイ・エニス　⑩チャーリー・
スピバク、⑪トニー・パスター、⑫フレディ・マーチン、⑬ガイ・ロン
バード　⑭クロード・ソーンヒルと各オーケストラ

Tommy Dorsey
Jimmy Dorsey
Sammy Kaye
Freddy Martin
Charlie Spivak
Guy Lombardo
Ray Noble
Hal McIntyre
Kay Kyser
Russ Morgan
Claude Thornhill
Skinnay Ennis
Frankie Carle
Tony Pastor

40年代ジャズの貴重な遺産であるスイート・バンドのみ集大成した本アルバムにこそVディスクのすばらしさが益されている!!

解説：瀬川昌久

スイート・バンド、何と素敵な名前だろう。ビッグ・バンド、ダンス・バンドの黄金時代の1930年~1940年代には、アメリカのジャズ専門誌がダウン・ビートのバンド人気投票は、スイング・バンド部門とスイート・バンド部門の二つに分れていた。その頃は、スイート・ジャズという言葉も使われて、スイート・バンドの演奏する音楽も、決してジャズとは無縁でないことが、広く認識されていた。事実、トミー・ドーシー、グレン・ミラーなどの楽団は、スイングとスイートの両部門でいつも上位にあった。最近ジャズ・ファンやミュージシャンの間で、ガイ・ロンバードやサミー・ケイのバンドの甘美なサウンドを変り、研究し、演奏しようとする風潮が盛んになってきた折、1940年代音楽の宝庫ともいうべきV-DISCシリーズが、スイート・バンドだけの特集アルバムを出すことになったのは、近来の大ヒット企画といえるだろう。

スイート・バンドの特色は、まず何よりも原曲のもつ旋律の良さを、最大限に甘く美しく表現することであり、そのためには、合奏やソロにおける極めて高水準の演奏技術と編曲技術が要求される。場合によっては、ジャズのなアドリブよりも、旋律をストレートにしかも音楽的な美しさをこめて表現することの方が遥かにむずかしい。だから、このアルバムに登場する14の名スイート・バンドいずれも個性的で特色のある編曲スタイルとサウンド、一流プレイヤーを揃えている。

アルバムはまずピアニストのフランキー・カールの楽団で始まる。フランキー・カールは、アメリカでは、エディ・デューチンやカルメン・キャバレロよりもむしろ高い人気を持っているピアニストだが、残念ながら日本に来たことがないので余り知られていない。お聞きの通り、キビキビしたスイングタッチで、サックスやブラスと交叉しながらの小気味良いムードを盛り上げる。(スイート・スー)のこのような明も珍しくて楽しい。

次は御存じ、トミー・ドーシー楽団だが、ここでは、調台後のボーカル・グループ、パイド・パイパースの系統をつぐセンチメンタリスフのコーラスを全面にフィーチュアする。このような女性1人と男性4人のコーラスの甘く分厚くリズミックなハーモニーは、40年代を代表するものだ。

続いて、イギリス出身のバンド・リーダー、レイ・ノーブルがアメリカで組織したバンドで、曲は、ラフマニノフのピアノ協奏曲からアダプトしてヒットした流行歌　結の入った典型的のホテル・スタイルである。

ハル・マッキンタイヤーといえば、ジャズでも有名なアルト吹きで、グレン・ミラー楽団の創立時に参加して、功のあった人。ミラーの応援で独立し、極めて音楽的なアレンジが高く評価された。さすがにサックスの合奏が洋楽に美しく、女性歌手グロリア・ヴァンのボーカルも本格的な味がある。

(裏面につづく)

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1. BABY FACE (VD865A)
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7. ADIOS (VD894B)

●●●
FRANKIE CARLE & HIS ORCH.: Gregg Lawrence (vo) Side A-1

TOMMY DORSEY & HIS ORCH.: The Sentimentalists (vo) Side A-2

RAY NOBLE & HIS ORCH.: Roy Lanson (vo) Side A-3

HAL McINTYRE & HIS ORCH.: Gloria Van (vo) Side A-4

KAY KYSER & HIS ORCH.: Side A-5

RUSS MORGAN & HIS ORCH.: Side A-6

JIMMY DORSEY & HIS ORCH.: Kitty Kallen & Bob Eberly (vo) Side A-7

SAMMY KAYE & HIS ORCH.: Three Kaydets (vo) Side B-1

SKINNAY ENNIS & HIS ORCH.: Skinnay Ennis (vo) Side B-2

CHARLIE SPIVAK & HIS ORCH.: Gary Stevens (vo) Side B-3

TONY PASTOR & HIS ORCH.: Tony Pastor & Clooney Sisters (vo) Side B-4

FREDDY MARTIN & HIS ORCH.: Unknown Chorus Side B-5

GUY LOMBARDO & HIS ROYAL CANADIANS: Side B-6

CLAUDE THORNHILL & HIS ORCH.: Side B-7

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ケイ・カイザー楽団の〈シャイン・オン・ハーベスト・ムーン〉は、昭和20年以降文子の歌った「月よかり」以来のなじみの古い曲だ。カイザー楽団は、ショー・バンドとして長い歴史を持ち、ミュージカル・クイズの番組をラジオやTVで演じて人気を得た。このようなスイング調の曲も上手かった。

ラス・モーガン・マナーで有名なラス・モーガン楽団は、スイート・バンドの中でも特色あるサウンドを誇り、トロンボンのトリッキーなエンディングで有名だった。ラテン名曲の〈グリーン・アイズ〉をサックス合奏とトロンボーン・ソロとで甘美に演奏する。

トミーの兄のジミー・ドーシーは、アルトとクラリネットの名奏者として鳴らし、スイングにも優れたバンドを長く率いた。〈スター・アイズ〉は、このバンドの男性歌手ギッグ・エバリーと女性歌手ヘレン・オコンネルの2人のスタイルの異る唱をフィーチュアした人気シリーズの一つで、ここではヘレンの代りにキティ・カレンが歌う。

B面は、スイート・バンドの雄サミー・ケイの〈ベイビー・フェイス〉で始まる。個切れの良いリズミックな演奏の中に、当バンド独特のアンサンブルとボーカル・コーラス（キーデゾ）が楽しめる。

次のスキニー・エニスの〈天使とデイト〉は、大変に珍しく貴重な演奏である。エニスは、ハル・ケンプ楽団の専属歌手の時に、この曲を歌って大ヒットし、以降ハル・ケンプ楽団は、スイート・ジャズのナンバー・ワンとうたわれ、この曲の演奏スタイルであるブラスのスタッカートと、クラリネット企業の三連音パッセージとは、後のシャンペン・ミュージックの特色的サウンドにまで発展した。エニスは1938年に独立してバンドを結成したが、この時のピアニスト兼アレンジャーだったのが何と秘代の天才ギル・エヴァンスであった。この演奏も、ハル・ケンプ時代の編曲を前半踏襲するが、後半は、ギルがクロード・ソーンヒルに持ち込んだ進歩的サウンドの片鱗がうかがえるような気がする。

チャーリー・スピヴァクもグレン・ミラー楽団のトランペット奏者として名を上げたが、その前ジャーグループにもしばしば参加した名手。彼のトランペットのプレイはスイーテスト・トランペットとうたわれた位卓越し、ジャズのフィーリングを秘めながら絞程甘美なトーンを出す人は他にいないだろう。今人気のあるニニ・ロッサやショルジュ・ジューバンのプレイなどは比較にはならない。

トニー・パスターは、アーティ・ショー楽団のテナー兼ボーカリストで有名となり、独立して、長く質の良いバンドを持った。パスターの独特の果格ある明、ローズマリー・クルーニーを含むクルーニーシスターズのコーラスが人気を博した。

フレディ・マーチン楽団といえば、絃を活用したテナー・リードのサックス合奏と、シャップ・フリ・オウピアノ協奏曲で有名だが、このバンドほど品の良いホテル・スタイルの演奏に優れたものは他に見当らない

いよいよスイート・バンドの本名、ガイ・ロンバードの登場。しかも大ヒットした当り曲を5曲もつなげて、曲名のアナウンスを付けた夢時しい演奏である。Sweetest Muric This Side of Heaven と称された如く、すすり泣くようなサックス群のオーバー・ヴィブラート、ピアノの軟はなタッチ、ブラスの甘く柔い音楽、すべてが、本当にこの世で考えられる最も甘美なサウンドとなって、ネく着をしびれさせる

最後は、クロード・ソーンヒル楽団のアディオス。グレン・ミラー楽団でも有名なラテン曲を、ソーンヒルらしいサトルなテクスチャーで綴る。商業レコードになく、V-DISCのみしかきけない貴重な演奏である。

ジャズ・ファンの皆さん、スイート・バンドをたまにきくのも快いと思いませんか。

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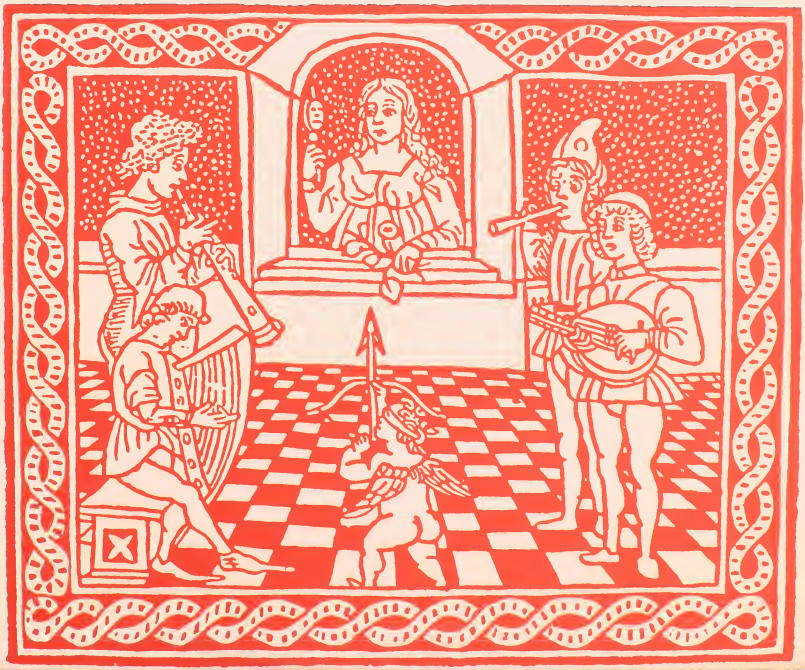
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Russell Oberlin, countertenor
Charles Bressler, tenor
Arthur Squires, tenor
Brayton Lewis, bass
Paul Maynard, harpsichord

(Recorded in 1954.)

Side 1

TAN TA RA CRIES MARS (1:54)
Thomas Weelkes—Anonymous

SWEET, IF YOU LIKE AND LOVE ME STILL (2:25)
Robert Jones—Francis Davison
(Soloist: Russell Oberlin)

FLORA GAVE ME FAIREST FLOWERS (2:37)
John Wilbye—Anonymous

COME, MY CELIA (2:47)
Alfonso Ferrabosco—Ben Jonson
(Soloist: Charles Bressler)

SWEET KATE OF LATE (2:02)
Robert Jones—Anonymous

THOUGH YOUR STRANGENESS (3:42)
Robert Jones—Thomas Campian

I SAW MY LADY WEEPING (3:05)
Thomas Morley—Anonymous
(Soloist: Charles Bressler)

SWEET HONEY-SUCKING BEES (4:32)
John Wilbye—Anonymous

Side 2

UP THEN MELPOMENE (2:55)
George Kirbye—Edmund Spenser

IN DARKNESS LET ME DWELL (3:49)
John Dowland—Anonymous
(Soloist: Russell Oberlin)

WHAT IS OUR LIFE (4:12)
Orlando Gibbons—Sir Walter Raleigh

SO, SO, LEAVE OFF THIS LAST LAMENTING KISS (3:13)
Alfonso Ferrabosco—John Donne
(Soloist: Ruth Daigon)

UPON A BANK WITH ROSES (2:47)
John Ward—Michael Drayton

WHEN DAVID HEARD THAT ABSALOM WAS SLAIN (6:14)
Thomas Tomkins—Samuel II, Chapter 18

"The New York Pro Musica Antiqua performs with precision and intricacy as finely balanced as a fine jeweled watch. Their discipline is faultless in this collection of fourteen Elizabethan songs."

—The American Record Guide

When one considers the English school of madrigals and lute songs, it is hard to say which is the more extraordinary, the number of good composers and their fertility, or the brevity of the period within which they flourished. Dr. Fellowes' collection *English Madrigal Verse* includes the work of forty-five composers, and the printing of the verses which they set, the majority of which are quite short, requires some six hundred pages of close type. Yet, between the first published music of this kind, *The Psalms and Sonnets* of William Byrd in 1588, and the last, the *Madrigals and Airs* of Walter Porter, lie no more than forty-two years; and, moreover, there is very little written after 1615—magnificent as it is, Tomkins' anthem on the death of Absalom (side 2, band 6) must already have sounded a bit old-fashioned to the ears of his contemporaries.

Most of the material set is secular, and, indeed, the school begins just as the great period of English church music, which had exerted considerable influence on the Continent, was coming to an end.

There are two extreme schools of thought which disapprove of setting verses with real poetic merit to music. There are lovers of poetry who hold that not only can nothing be added to a good poem by music, but also something must be lost, that music, by distorting the rhythms and tempos of the spoken word, is bound to ruin it. There are lovers of singing, on the other hand (few of them, I suspect, are actually composers), who hold that all a composer requires is so-and-so many syllables of such-and-such a quality, that their verbal meaning is irrelevant and that good poetry is too intractable, too insubordinate, to be settable.

Both doctrines are more popular, perhaps, in English-speaking countries than in others. One reason for this may be that it is harder for a solo singer or a choir to make English words audible than those of other European languages. In a polysyllabic language, the listening ear may miss a syllable but still get the word; in a language like English, which abounds in monosyllables, a single syllable may be the key to the meaning of a whole sentence. Further, English is relatively poor in words ending in a vowel. If a word ending in a consonant is being sung on a sustained note, it is difficult to complete it audibly without doing violence to the music. Take the word *dark*, for instance. A singer who cares about his vocal effects will be tempted to sing *da . . .* ; if he thinks about enunciation, he is apt to finish with an explosive little accent which is musically not there and sing *da . . . rkə*.

The fact remains, however, that, despite all such difficulties, during the period represented by this record, good composers deliberately chose good poems to set, and good poets were glad to write verses for them. Shakespeare did not write "Come Away, Come Away, Death" or "Full Fathom Five" to be recited, nor did Dowland think of "I Saw My Lady Weeping" (side 1, band 7) as merely a series of vaguely sad syllables.

Of course, not all good poetry is settable. No composer in his senses, for instance, if he were writing an opera on "Troilus and Cressida," would attempt to set such a complicated succession of metaphors and images as the following:

> ". . . Keep, then, the path;
> For emulation hath a thousand sons
> That one by one pursue: if you give way,
> Or hedge aside from the direct forthright,
> Like to an enter'd tide they all rush by
> And leave you hindmost;
> Or, like a gallant horse fall'n in first rank,
> Lie there for pavement to the abject rear,
> O'errun and trampled on. . . ."

Even if the words could be heard, the strain of attending to their meaning and listening to the music at the same time would be too much. Generally speaking, since music is essentially immediate and dynamic, those elements in language, like metaphor, which require reflection in order to grasp them, are dangerous. The limit of what is settable is probably reached in a poem attributed to Raleigh and set by Gibbons, "What Is Our Life" (side 2, band 3), the whole of which is an elaboration of a single metaphor.

Again, if not all good poetry is settable, neither is all settable verse of first-rate poetic merit. No one would include in an anthology of great poetry, for example, such madrigal verses as "Flora Gave Me Fairest Flowers" (side 1, band 3) or "Sweet Honey-Sucking Bees" (side 1, band 8). Nevertheless, even such pieces are well worth study by any serious poet who is interested in writing words for music. Their conventional hellenistic paraphernalia may be a bit boring to read, but conventional properties can be very serviceable to a composer, precisely because, being conventional, they are instantaneously recognizable. A composer welcomes a poem which expresses either a single state of feeling or an obvious contrast of states and a diction centered round the dynamic elements of language, interjections, imperatives, verbs of motion, etc.

The couplet "For if one flaming dart come from her eye,/ Was never dart so sharp, ah, then you die," from "Sweet Honey-Sucking Bees," may not seem poetically very distinguished, but when one hears what Wilbye makes of it, one realizes how admirable for music is its structure.

Moreover, anyone who reads through the first half of Dr. Fellowes' collection, the half devoted to madrigals, will be struck by two things: firstly, the surprising number of verses which are not just convenient and trifling musical vehicles, but beautiful in themselves; and, secondly, by the appearance of a kind of short poem which was quite new in English poetry at the time. "Tan Ta Ra Cries Mars" (side 1, band 1) is a good example. This would never have been written except to be used as a madrigal, yet the result is a poem at once beautiful and strange.

There is no other period of English vocal music, perhaps, in which both the lover of words and the lover of song are so equally satisfied.

—W. H. Auden

The Legendary Performances series is drawn from famous recordings that originally appeared in the United States catalog of Columbia Masterworks.

odyssey

W. H. Auden, one of the world's foremost poets, has frequently been associated with major musical projects. In addition to creating the libretti for operas by Igor Stravinsky and Benjamin Britten, he has co-authored an English translation of Mozart's "The Magic Flute" and has written many essays on music and opera. The album is an outgrowth of Mr. Auden's participation, along with Noah Greenberg and Chester Kallman, in the compilation of *An Elizabethan Song Book*, published by Anchor Books, for which Mr. Auden provided introductory material.

The New York Pro Musica (formerly Pro Musica Antiqua) was founded by Noah Greenberg in 1952 and was the first professional American ensemble to devote itself exclusively to the performance of Medieval and Renaissance music. Under Mr. Greenberg's leadership, the group became a major musical institution. It has performed extensively throughout the United States, Europe and Latin America and has even toured Russia under the auspices of the United States State Department. After Mr. Greenberg's death in January, 1966, Dr. John R. White, a musicologist and harpsichordist, became musical director of the Pro Musica.

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thy celestial state
music of orlando gibbons
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Deller Consort—Honor Shepperd, Suzanne Green, *Sopranos* / Alfred Deller, Merk Deller, *Counter-tenors* / John Buttrey, *Tenor* / Maurice Bevan, *Baritone*

Jaye Consort of Viols—Francis Baines, Elizebeth Baines, *Dessus de viole* / Peter Vel, John Isaacs, *Taille de viole* / Jane Kyan, Dietrich Kessler, *Basse de viole*

Tenth child of William and Mary Gibbons, born at Oxford in 1583, Orlando Gibbons is reputed to have been the finest organist of his day, as well as a composer. He joined the choir of King's College, Cambridge, at the age of 12 and was appointed organist of the Chapel Royal in 1605. In 1619 he added to this the position of chamber musician to the King (James I, at whose funeral rites he would later serve as conductor) and in 1623 that of organist at Westminster Abbey. As a composer he is noted for his "verse anthems" (anthems with alternating passages for solo voice and choir) and for vocal and instrumental works in the polyphonic idiom.

Verse anthems were usually accompanied by organ, but other instruments were often available, particularly at the Chapel Royal; thus many of Gibbons' include viols. *Great King of Gods* was written on the occasion of James I's visit to Scotland in 1617. *Behold, thou hast made my days* was written in 1618 for the dying Dean of Windsor, Dr. Maxie, who selected the words. *The secret sins* is ascribed to Gibbons in only one of the various manuscripts in which it appears; the style of the setting recorded here has more in common with that of William Mundy, and it may well be his lost setting of these words. *O Lord, in thy wrath* is an anthem for six voices. *Prayer of Hezekiah* and *Song of Moses* are two of 16 tunes written by Gibbons for a collection entitled "Hymnes and Songs of the Church," published in 1623 by George Wither. Many of these are still used in English churches today. Gibbons' original versions consist only of treble and bass parts.

As a composer of music for viols Gibbons was more prolific than most of his contemporaries. Three of these works are included in the present program. The *Royal Pavan* is for five viols, though the manuscript source (in the British Museum) has two parts missing; for this recording these parts were reconstructed by Francis Baines. *In nomine* comes from a set of three pieces by that name, a genre peculiar to English consort music. The six-part *Fantasy* is one of four found in manuscript at Christ Church, Oxford.

Gibbons' only book of madrigals, "The First Set of Madrigals and Motets of 5 Parts: Apt for Viols and Voyces," appeared in 1612. Three of the madrigals on this recording are performed a cappella, while the fourth, *What is our life?*, is given as a consort song with instrumentation by John Buttrey.

Side 1

Prayer of Hezekiah
O Lord of Hosts and God of Israell
Thou who between the Cherubims dost dwell;
of all the world thou only art the King,
and heav'n and earth unto their form didst bring.

Behold, thou hast made my days
Behold, thou hast made my days as it were a span long,
and mine age is even as nothing in respect of thee;
and verily, every man living is altogether vanity.
For man walketh in a vain shadow, and disquieteth himself in vain;
he heapeth up riches and cannot tell who shall gather them.
And now, Lord, what is my hope? Truly, my hope is even in Thee.
Hear my prayer, O Lord, and let thine ears consider my calling:
Hold not thy peace at my tears, for I am a stranger with thee
and a sojourner, as all my fathers were.
O spare me a little, that I may recover my strength
before I go hence, and be no more seen.

Royal Pavan

The secret sins
The secret sins that hidden lie within my pensive heart
procures great heaps of bitter thoughts and fills my soul with smart;
and yet the more my soul doth seek some sweet relief to find,
the more doth sin with vain delights, alas, still keep me blind.
Thou see'st, O God, the strifes there are between my soul and sin;
thy grace doth work, but sin prevails and blinds my soul therein.
Wherefore, sweet Christ, thy grace increase, my faith augment withal,
and for thy tender mercy's sake, Lord, hear me when I call.

O Lord, in thy wrath rebuke me not
O Lord, in thy wrath rebuke me not,
neither chasten me in thy displeasure.
Have mercy upon me, O Lord, for I am weak,
for my bones are vexed.
My soul is also sore troubled,
but Lord, how long will thou punish me?
O save me, for thy mercy's sake.

Great King of Gods
Great King of Gods, whose gracious hand hath led
our sacred sovereign head
unto the place where first our bliss was bred;
and send thine engels to his blessed side,
and bid them there abide,
to be at once his guardien and his guide.
Dear be his life, all glorious be his deys
and prosp'ring all his ways,
late add thy last crown to his peace and praise.
And when he hath outlived the world's long date,
let thy last change translate
his living flesh to thy celestial state.

Song of Moses
Now shall the praises of the Lord be sung,
for he a most renowned triumph won:
Both horse and man into the sea he flung,
and them together there hath overthrown.
The Lord is he, whose strength doth make me strong,
and he is my salvation and my song.
My God, for whom I will a house prepare,
my father's God, whose praise I will declare.

Side 2

Ah! dear heert
(Poem attributed to John Donne, 1573-1631)
Ah! dear heart, why do you rise?
The light that shines comes from your eyes.
The day breaks not, it is my heart,
to think that you and I must part.
O stay, or else my joys will die
and perish in their infancy.

Dainty fine bird
Dainty fine bird that art encaged there,
alas, how like thine and my fortunes are!
Both prisoners be, and both singing, thus
strive to please her that hath imprisoned us.
Only thus we differ, thou and I:
Thou liv'st singing, but I sing and die.

In nomine

The silver swan
The silver swan who living had no note,
when death approached unlocked her silent throat;
leaning her breast against the reedy shore
thus sung her first and last, and sung no more:
Farewell all joys, O death, come close mine eyes,
more geese than swans now live, more fools then wise.

Fantasy

What is our life?
(Poem by Sir Walter Raleigh, 1552-1618)
What is our life? A play of passion,
our mirth the music of division,
our mothers' wombs the tiring houses be
where we are dressed for this short comedy.
Heaven the judicious sherp spectator is
that sits and marks still who doth act amiss.
Our graves that hide us from the searching sun
are like drawn curtains when the play is done.
Thus march we, playing, to our letest rest,
only we die in earnest, that's no jest.

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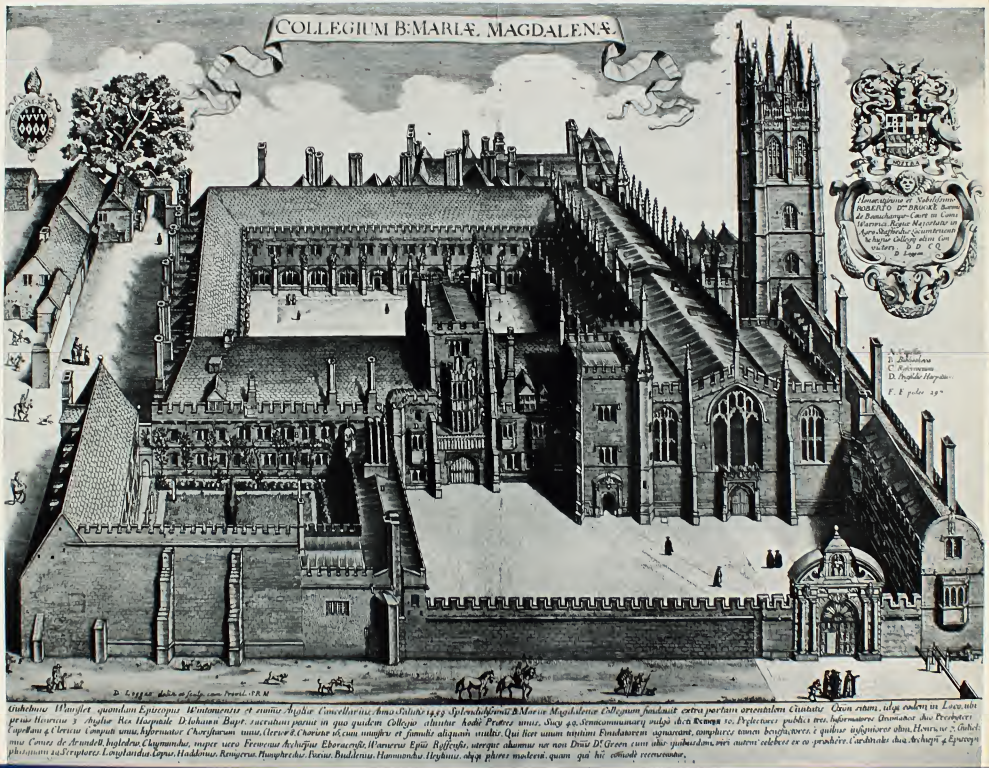
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Timings: Side 1—1.03, 6.02, 1.27, 4.23, 3.31, 5.57, 1.56/Side 2—2.31, 2.57, 5.12, 1.49, 3.48, 4.30

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THOMAS TOMKINS

Tudor Church Music



The Chapel Choir of Magdalen College, Oxford

directed by BERNARD ROSE

argo

THOMAS TOMKINS

ZRG 5249
stereo

SIDE ONE

Responses
Psalm XV
Te Deum and Benedictus (The First Service)
Full anthem: When David heard that Absalom was slain
Verse anthem: My shepherd is the living Lord

SIDE TWO

A Voluntary (*Organ* Bernard Rose)
Full anthem: Turn unto the Lord
Verse anthem: Hear my prayer, O Lord
Full anthem: Holy, holy, holy
Verse anthem: Above the stars
A Fancy: for two to play

THE CHAPEL CHOIR OF MAGDALEN COLLEGE, OXFORD

Treble Fraser Betts, Roger Mitty, Donald Stewart, David Osmond-Smith, John Pratley, Jonathan Palmer, Patrick Garvey, John Davison, Timothy Copestake, Peter True, Andrew Thorburn, Derek Press, Peter Davison, Keith Hunt, Adrian Brooke. *Alto* Donald Clift, Roger Job, Peter Loader. *Tenor* Richard Gamblin, Terence Penner, Joseph Polglase. *Bass* David Watson, Andrew Wigram, Robin Traves.

Christopher Gower *Organ*

directed by

Bernard Rose *Organist and Instructor in Music*

Recorded in the Chapel of Magdalen College, Oxford

THOMAS TOMKINS (1572-1656) was probably the most prolific composer of his time. As well as more than one hundred anthems and five settings of the canticles there are over twenty madrigals and ballets, thirty consort pieces and nearly seventy keyboard pieces. He was a pupil of Byrd, he lived and worked during three reigns and was organist of Worcester Cathedral and the Chapel Royal. The only works printed during his lifetime were a madrigal in *The Triumphs of Oriana* (1601), and his secular works the *Songs of* 3, 4, 5 *and* 6 *parts* (1622). After his death the important collection of his services and anthems, *Musica Deo Sacra* (1688), was published, probably under the supervision of his son, Nathaniel. Apart from the settings of the canticles which were published as *Tudor Church Music* VIII (Ramsbotham), the *Songs* in the *English Madrigal School* XVIII (Fellowes) and separate performing editions of various works, the most important recent publications are the complete keyboard works in *Musica Britannica* V (Tuttle), and a book on Tomkins by D. Stevens.

All the choral works on this record are included in *Musica Deo Sacra* except 'Turn unto the Lord' which is dedicated to Nathaniel Tomkins in the *Songs*. 'When David heard' appears in both collections and is dedicated to his friend Thomas Myriell who compiled the musical anthology *Tristitiae Remedium* (1616). 'Holy, holy, holy' is better known to the secular text 'See, see the shepherd's queen' in the *Songs*. 'A fancy: for two to play' is a rare example of a duet at this time. The verse anthem is essentially an English contribution to music, Byrd, Orlando Gibbons and Tomkins being the most important early composers in the form. Tomkins took the degree of Bachelor of Music at Magdalen in 1607.

BERNARD ROSE

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WHEN DAVID HEARD THAT ABSALOM WAS SLAIN

When David heard that Absalom was slain, he went up to his chamber over the gate, and wept. And thus he said, O my son Absalom, would God I had died for thee.

MY SHEPHERD IS THE LIVING LORD

My shepherd is the living Lord
Nothing therefore I need.
In pastures fair with waters calm
He sets me for to feed.

He did convert and glad my soul
And brought my mind in frame
To walk in paths of righteousness
For his most holy name.

Through all my life thy favour is
So frankly shewed to me,
That in thy house for evermore
My dwelling place shall be. AMEN.

Alto verse Roger Job *Tenor verse* Richard Gamblin

TURN UNTO THE LORD

Turn unto the Lord our God, for the Lord is gracious, his mercy is everlasting; and his truth endureth from generation to generation.

HEAR MY PRAYER, O LORD

Hear my prayer, O Lord, and with thine eyes consider my calling. Hold not thy peace at my tears, for I am a stranger with thee and a sojourner, as all my fathers were. O spare me a little, that I may recover my strength before I go hence and be no more seen.

Treble verse John Pratley *Bass Verse* David Watson

HOLY, HOLY, HOLY

Holy, holy, holy, Lord God of Sabaoth. Alleluia.
Heaven and earth are full of thy glory. Alleluia.
Glory be to thee, O Lord most high. Alleluia.

ABOVE THE STARS MY SAVIOUR DWELLS

Above the stars my Saviour dwells,
I love, I care for nothing else.
There, there he sits and fits a place
For the glorious heirs of grace.
Dear Saviour, raise my duller eine,
Let me but see thy beams divine.
Ravish my soul with wonder and desire,
Ere I enjoy, let me thy joys admire,
And wondering let me say
Come, Lord Jesus, come away.

Alto verse Roger Job

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MONTEVERDI

Vocal and Instrumental Ensemble

under the direction of NADIA BOULANGER

O Mirtillo
Era l'anima mia
Damigella tutta bella
O,come vaghi
Sfogava con le stelle
Dolcissimo uscignolo
Interrotte speranze
A un giro sol de
bell'occhi lucenti
Quel sguardo sdegnosetto
Su su pastorelli vezzosi
Qui rise Tirsi

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Su su pastorelli vezzosi
Qui rise Tirsi

Vocal and Instrumental Ensemble directed by

NADIA BOULANGER

Sopranos: Flore Wend, Donna Rumsey, Geneviève Massignon; *Mezzo-soprano:* Nancy Waugh; *Controlto:* Violette Journaux; *Tenors:* Hugues Cuénod, Paul Derenne; *Bosses:* Doda Conrad, Bernard Cottret; *Violin:* Luben Jordanoff; *Violo solo:* Pierre Pasquier; *Violo:* Collete Lequien; *'Cello solo:* Maurice Gendron; *'Cellos:* Mme. Pasquier, Mme. Reculard, William Klenz, Jean Reculard; *Double-Bass:* Pierre Barthelemy; *Horp:* Pierre Jamet; *Harpsichord:* Nadia Boulanger

---

In the celebrated preface to his "Madrigals of War and Love" Monteverdi wrote: "But though I have carefully searched the works of earlier composers, I have not been able to find any examples of the passionate style—only of the calm and soft." At first sight the remark may seem to contain some element of exaggeration; although reading further on one understands what Monteverdi was searching after. On the other hand, those words may well give us the clue to Monteverdi's position as one of music's great revolutionaries and innovators. In 1925 Ernest Newman wrote: "We of today see Monteverdi as the great, restless genius who was for ever adventuring beyond the established confines of the music of his day." That Monteverdi was a far-seeing innovator has long since become almost a platitude of criticism, and much of the restlessness and forward-looking originality of his music arises from seeking after the "passionate style" which he himself expounded. The development of his musical style may best be summarized by saying that at first he was most concerned to give adequate expression to the single word, and as he grew older he became more and more absorbed by the contrasts between the emotions and by the discovery of a comprehensive symbolism for their exact musical delineation. As with all explorations and pathfindings the result was sometimes commonplace and naïve; but at its best it opened up new and marvellous paths for the art of music, and laid the foundations, especially in opera, for the expressive achievements of the succeeding ages.

Monteverdi was born at Cremona in 1567 and died in Venice in 1643. The dates are important as showing the period into which he was born and in which he grew to maturity. For it was an age already rife with experiment and innovation. Many of the innovations confidently ascribed to Monteverdi had been used and exploited by others, often before he himself actually came upon them. Experiment was in the air and only awaiting a composer of genius to give it its full and final impact on musical technique and aesthetics. The real significance of Monteverdi was that it was he who turned out to be that genius, and in his hands the new impulses came to their proper fruition.

Monteverdi has been called the last madrigalist and the first operatic composer. Both definitions are loose, but neither is without historical truth.* For present purposes the operas cannot detain us; but the madrigals are among the most beautiful, original and deeply-felt pieces for voices ever written.

AXTL 1051
MONTEVERDI
VOCAL AND
INSTRUMENTAL
WORKS

The present-day vitality of Monteverdi's madrigals is due in great part to Nadia Boulanger whose brilliant and sensitive arrangements, or "realizations", have been an enduring delight of the musical world for years past. The selection here recorded reveals anew both the variety and scope of Monteverdi's style and the imaginative insight of Nadia Boulanger's work in bringing to life some of the loveliest music to come down to us from the past.

O Mirtillo (Madrigale a 5 voci) is a complaint about unhappy love, notable for its extreme harmonic audacity—unprepared ninths—and consequent freedom of expression, both of which were severely attacked by the pedants of the composer's own age.

Era l'anima mia (Madrigale a 5 voci). Like the above this is from Monteverdi's Fifth Book of Madrigals of 1605—also attacked for its bold suspensions, false relations, chromaticism and declamatory style.

Damigella tutta bella (Scherzo musicale a 3 voci) is a drinking song with orchestral *ritornello*, from the "Scherzi musicali" of 1607. Notable for subtlety of rhythm and accent.

O, come vaghi (Madrigale a 2 voci). This beautiful tenor duet is an eloquent declaration of love to which the dark colours give an added intensity.

Sfogava con le stelle (Madrigale a 5 voci). The style here makes much use of the new recitative developed by Monteverdi. This is a large-scale composition with expansive leanings towards the chamber cantata. The harmonic colouration and freedom of movement give the setting a passionate expressiveness and a remarkable originality.

Dolcissimo uscignolo (Canto amoroso a 5 voci, cantato a voce piena, alla francese). This address to the nightingale whose song is so much to be envied for the way it charms the loved one is from the "Madrigals of Love and War" (Eighth Book of Madrigals) and shows unmistakably the influence of Pierre Guédron and the Flemish madrigalists who became familiar to Monteverdi when he accompanied his patron Duke Vincenzo I of Mantua on a visit to Flanders in 1559—hence, here and elsewhere, the "*ollo froncese*". The characteristic feature is the answering of the solo voice by the choir in block harmony. *Cf.* H. F. Redlich, *Cloudio Monteverdi* (O.U.P.)

Interrotte speranze (Madrigale a 2 voci). Another tenor duet. The particular interest here lies perhaps in Nadia Boulanger's instrumentation with the judicious use of the harp as accompaniment to the long floating melody.

A un giro sol de bell'occhi lucenti (Madrigale a 5 voci). The subject of this five-part madrigal is one familiar to readers of English Elizabethan poetry—the reluctance of the loved one to favour the lover with her beauty and grace, so liberally bestowed on nature. Brilliant counterpoint and rhythmic animation give this piece a fleet-footed, capricious flavour.

Quel sguardo sdegnosetto (Scherzo musicale in stile recitativo). From the "Scherzi Musicale" of 1632, this movement for solo voice with its florid runs and staccato pipings seems to anticipate the later style of the Italian arietta.

Su su pastorelli vezzosi (Canto amoroso a 3 voci). This delicious little love song with its captivating repetitions of the "Su su" and its delicate grace is one of the two recently discovered terzets from the 1634 collection of A. Vincenti published in a reprint by D. de Paoli in 1945.

Qui rise Tirsi (Concertato. Madrigale a 5 voci). This large-scale madrigal on the subject of the lover returning to the abode of his dead love is one of Monteverdi's most powerful and moving inspirations. The technical virtuosity in the *concertonte* style, with its dramatic contrasts, its subtle use of melodic and rhythmic motives, and its mingling of warm lyricism and passages of exuberant brilliance make this last work in the collection an obvious product of the highest musical genius.

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Kevin
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All words & music written and arranged by Adam Paris

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III the 3rd



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"Bringing It Home, Vol. I

SIDE A

THE 3RD

1. SUPER SOUL (CLEAN VERSION)
2. SUPER SOUL (DIRTY VERSION)
3. SUPER SOUL (INSTRUMENTAL VERSION)

(R. THOMAS, J. SMITH) PRODUCED BY RASHAD. RECORDED & MIXED BY RASHAD AT SUGAR SHACK, COLS. OH

SIDE B

151

1. OUT FOR BLOOD (DIRTY VERSION)
2. OUT FOR BLOOD (INSTRUMENTAL VERSION)

(D. HOGAN, D. JOHNSON, N. SNYDER, T. JONES) PRODUCED BY TONE HENNY. RECORDED & MIXED BY TONE HENNY AT BLOODSPORT STUDIOS, PGH. PA

BJ DIGBY AKA HOLMSKILLET

3. SURRENDER (ALBUM VERSION)

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with Lizzie Miles

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BOURBON STREET

BOB SCOBEY AND LIZZY MILES

Music from Bourbon Street is another way of saying music from the heart of New Orleans' lusty French Quarter — in a word, New Orleans-flavored Dixieland music. (And the purists can argue whether such categorizing is too rigid.) In any case it happens to be one of life's smaller ironies that one of the foremost exponents of this music around today is Bob Scobey — who has never set foot on Bourbon Street; who hasn't, in fact, ever been near the city of New Orleans. The closest that Scobey has ever come to hitting the Delta country is the time he landed in Memphis at age 6. As this is written, Scobey says he has hopes of working soon in a New Orleans club; meanwhile, as Scobey phrases it, "I *feel* as though I've been to New Orleans. I've certainly been exposed to the New Orleans kind of music long enough, playing with Kid Ory and the other New Orleans men who wandered far afield."

Actually, the Scobey home base has long been the San Francisco area — he lives in Lafayette, Calif., not far from Oakland — and he was among those at least partly responsible for the resurgence of New Orleans-style jazz in San Francisco in the mid-1930s. However, as exemplified in this album, the Scobey unit eschews any attempt to imitate the old style. "We apply our own techniques," Scobey says. "It's the New Orleans mood, it's traditional jazz but with, you might say, the outlook of 1957." Musical labels of any sort are anathema to Scobey and as he suggested to listeners of his previous album on this imprint, "We don't want to escape our obvious association with Dixieland but we do want our efforts to be judged individually and not described as either 'good Dixie' or 'bad Dixie'. It's bad for everyone to think in terms of classifications. No matter what anyone else chooses to call it, music is only as good as it sounds to you."

Of the 12 selections, half contain vocals by the redoubtable Lizzie Miles, a blues shouter in the old tradition. Miss Miles goes back a few years — she'll be 62 next time around — and she sings with a soaringly positive vigor. ("Lizzie Miles makes Sophie Tucker sound like Shirley Temple," is Scobey's turn of descriptive phrase.) Another phrase to describe Lizzie Miles stems from a *Down Beat* critic who wrote of her "honest, ungimmicked artistry." On one of the tunes here, "Tiger Rag", the lyrics are Miss Miles' own — lyrics of any sort being a rarity on this venerable song. There's an interesting side to another vocal on the Miles list — Buddy Bolden's "Make Me a Pallet on the Floor". A pallet in this reference has nothing in common with a painter's craft; this pallet is a Southern rural colloquialism and means "bed". To make a pallet on the floor would be a non-affluent Southern farmer's way of demonstrating his hospitality to visiting relatives.

On four of the tunes — including "Jimtown Blues", "Deep Henderson", "Sweetheart of Mine" — the Scobey unit includes the following: Bob Scobey, trumpet; Ralph Sutton, piano; Clancy Hayes, guitar and banjo; Bob Short, bass and tuba; Fred Higuera, drums. On the remainder, the unit is augmented with Jack Buck, trombone, and Bill Napier, clarinet.

Bob Scobey himself is a native of Tucumcari, N.M. (in 1916) although he grew up in Stockton, Calif. and studied music in Berkeley — specializing at first in the classics. By 1938 he had developed a strong interest in traditional jazz and, with Lu Watters, organized the celebrated Yerba Buena Jazz Band, which remained for 12 years a swinging citadel of old style jazz in the San Francisco area.

The tunes are:

ON REVIVAL DAY (Vocal)

JIMTOWN BLUES

MAKE ME A PALLET ON THE FLOOR (Vocal)

WILD MAN BLUES

BABY, WON'T YOU PLEASE COME HOME (Vocal)

DEEP HENDERSON

AIN'T MISBEHAVIN' (I'm Saving My Love for You) (Vocal)

SQUEEZE ME

SWEETHEART OF MINE

WHEN YOU'RE SMILIN' (Vocal)

DOWN AND OUT BLUES

TIGER RAG

Cover design by David Stone Martin

Printed in U.S.A.

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SWEET MELODIES IN THE NIGHT

Side A

TAKE THIS HEART
(R. Batteau)

SHILOH
(M. Daring)

SWEET MELODIES IN THE NIGHT
(J. Stahl)

LAST MANSIONS
(M. Daring)

COUNTRY SOCIAL
(M. Daring)

Side B

THE BOATS THEY COME, THE BOATS THEY GO
(B. Staines)

MARBLEHEAD MORNING
(M. Daring)

GOLD DUST IN OUR EYES
(M. Daring)

THE MERMAID
(Traditional; arranged by M. Daring/J. Stahl)

RIVER
(B. Staines)

Produced by:
ROBIN BATTEAU and MASON DARING

Co-produced:
JEANIE STAHL, JEFF GILMAN,
DICK SANDHAUS and RICHARD GREENE

Associate producer:
DAVID WERLIN

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STEVE ZARETSKY, JEFF GILMAN
and JOEY CHICCARELLI

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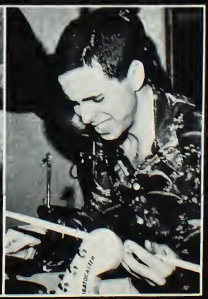
Jeanie Stahl & Mason Daring



Paul Socolow



Robin Batteau



Bob Wiener

Acoustic Guitars:
MASON & JEANIE, JEFF SOUTHWORTH,
ROBIN BATTEAU
Electric Guitars:
MASON, BOBBY KEYES
Bass:
PAUL SOCOLOW, JACK BONE, JOHN TROY
Drums:
BOB WIENER
Spoons:
TIM JACKSON
Tumba and Conga:
SA DAVIS
Piano:
MASON, RATT PANDY, DOUG McCLARAN
Violin:
ROBIN BATTEAU, TOM STANBACK,
RICHARD GREEN
Pedal Steel:
J.W. NELFAND
Hammered Dulcimer:
DOROTHY CARTER
Banjo:
TED LEVIN
Lead Vocals:
JEANIE & MASON
Background Vocals:
ROBIN BATTEAU, BILL STAINES, RATT PANDY,
KATE WHELAN, JEFFREY SOUTHWORTH,
DEBBY SHEWARD
Violins on Gold Dust in Our Eyes arranged by:
RICHARD GREEN

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ULRIKE WELSCH
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Paul Socolow, Bob Wiener — FRED BURNHAM

Special thanks to everyone at WICKUS Island
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Robin Batteau appears courtesy of Columbia Records
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HARBOR RECORDS

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SWEET MELODIES IN THE NIGHT



TAKE THIS HEART
(Robin Batteau)

Take this heart, give it to a charity
Take this heart, give it to the poor
Take this heart and give it
to the Salvation Army
I don't think I need it anymore

Dear God, I'm writin' you these words
Cause I know you'll understand
Dear Lord, I'm sending you this letter
Cause I got to leave it in your hands

Take this heart, give it to a charity
Take this heart, give it to the poor
Take this heart and give it
to the Salvation Army
I don't think I need it anymore

My man, he said he had to leave
This time he said there was no doubt
I wore my heart upon my sleeve
Well, I guess I wore it out

Take this heart . . .

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Acoustic Guitar: Moson
Electric Guitar: Bobby Keyes
Pedal Steel: J. W. Helfond
Bass: Paul Socolow
Drums: Bob Wiener
Vocal: Jeonie
Vocal Hormonies: Moson,
Jon McAuliffe, Don Ferber

SHILOH
(Mason Daring)

I drifted away over rivers and over seas
I drifted away over you

I'm carried away by memories
of old melodies
Melodies and memories of you
Lost in the laughter
of every morning after
Lost in the memory of you

Shiloh I'm comin' home
I can hear your night wind moanin'
Shiloh I can't leave it alone
After all we've been through
Shiloh, I'm comin' home

I drifted away on the wings of changes
I drifted away over you
Changes in season,
but never changes in reasons
For driftin' right back home to you

Shiloh I'm comin' home
I can hear your night wind moanin'
Shiloh I can't leave it alone
After all we've been through
Shiloh, I'm comin' home

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Electric Guitar: Moson
Acoustic Guitar: Jeonie
Piono: Rott Pondy
Boss: Poul Socolow
Drums: Bob Wiener
Vocal: Mason
Vocal Hormonies: Jeonie,
Robin Botteou, Rott Pondy

SWEET MELODIES IN THE NIGHT
(Jeanie Stahl)

Coal black night
Street light shinin'
Like the moon, like your smile
Shine on fallen raindrops
Shinin' on the tears in my eyes

Rockin' with the rhythm
of a tender waltz
Lookin' back the memories linger on
Of lovers that have gone
Of heartaches and good times

You can hear the wind a whistlin'
Sweet melodies in the night
I can see your smile a smilin'
When I look into your eyes

The mornin' sun will find us near
Cradled in each other's arms
Two dreamy-eyed romantics
Playin' out the best of life

DARING & STAHL



You can hear the wind a whistlin'
Sweet melodies in the night
I can see your smile a smilin'
When I look into your eyes

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Acoustic Guitars: Jeonie, Moson,
Robin Botteou
Piono: Doug McCloron
Violin: Robin Botteou
Vocal: Jeonie
Vocal Hormony: Moson

SIDE ONE

LAST MANSIONS
(Mason Daring)

Deep in the heart of Virginia
In a Blue Ridge valley side
I spent a few years of freedom
Learning to hunt and to ride
Now the mansions are crumblin'
The first families are gone
Oh, how I long just once more
to awaken to the light,
A Virginian dawn.

Strollin' home on a Sunday
Twirlin' their white parasols
The ladies would laugh while the
gentlemen gathered
To toast their health in the halls
Now the Sabbath is darkened
Health is no longer strong
Oh, how I long just once more
for the laughter,
The sounds of taverns in song

Oh, I remember the children
would sing
And dream of a life of their own
I just can't help wishin'
the price of that dream
Had not meant the loss of my home

Now the family's crumblin'
The last mansion is gone
Oh, how I long just once more
to awaken to the light,
A Virginian dawn

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Piono: Moson
Pedol Steel: J. W. Helfand
Acoustic 12-String. Moson
Boss: Poul Socolow
Drums: Bob Wiener
Vocol: Jeonie

COUNTRY SOCIAL
(Mason Daring)

Three more weeks 'til the country social
Ten-to-one says the weather is fine
Well, it's country pretty girls
in their Sunday curls
Sippin' on that Sunday wine

We'll be dancin' over the dewdrops
Dealin' under the sun
Singin' out over our suppers
There'll be enough for everyone

The whole fam-damly
loves to pick, tap, and croon
From Grandad on fiddle
to baby on spoons
We're raised on a farm
and we farm for a livin'
But you know we really live
for our tunes

We'll be dancin' over the dewdrops
Dealin' under the sun
Singin' out over our suppers
There'll be enough for everyone

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Acoustic Guitors: Moson,
Jeff Southworth
Violin: Tom Stonbock
Bonjo: Ted Levin
Spoons: Tim Jockson
Boss: Jock Bone
Vocol: Moson
Vocol Hormonies: Jeff Southworth,
Debby Sheword

THE BOATS THEY COME AND THE BOATS THEY GO
(Bill Staines)

He used to sit on the cliffs
as the sun went down
Wavin' his arms
like some colorful clown
Callin' to the sea birds flyin' down
Over the deep blue sea

He sang, the boats they come
and the boats they go
Bright sails are flashin' for Mexico
I wonder if someday they'll ever know
As they sail on the deep blue sea

Some thought he was crazy
cause he said he could fly
He just leaned on life as it went on by
Like a sail on the wind,
oh, it carried him high
Over the deep blue sea

He sang, the boats they come
and the boats they go
Bright sails are flashin' for Mexico
I wonder if someday they'll ever know
As they sail on the deep blue sea

Now he's gone, his house torn down
His white beard's never seen around
Children still recall the sound of music
by the sea

They sing, the boats they come . . .

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Acoustic Guitar: Jeonie
Electric Guitor: Moson
Hommered Dulcimer: Dorothy Corter
Boss: Poul Socolow
Tumbo and Conga: So Dovis
Drums: Bob Wiener
Vocol: Jeonie
Vocal Harmony: Kote Whelon

MARBLEHEAD MORNING
(Mason Daring)

It's a Marblehead morning colored
cobblestone grey
Comin' on strong,
a new New England day
The harbor's a forest of tall sailing trees
Getting ready to bloom on the mid-
morning breeze

Farewell, my good Jonell
How I wish I could stay
Goodbye, first love of mine
Look for my sail on the first day of May

My ancestors sailed on a day
such as this
Widow walks curtained with
soft-weeping mist
Up on the common a church chime
would ring
While down at the landing a maiden
would sing

Fair is my captain, I love to tell him so
Haul away, heave away, he's going to
sail away
Good times are passin' by with the
high tide
Haul away, heave away, he's going to
leave today

In two hundred years of going to sea
Marblehead men leave their families
to keep
A close watch upon the fine line
between
The blue of the sky and the green of
the sea

Farewell, good Jonell
How I wish I could stay
Goodbye, first love of mine
Look for my sail on the first day of May

Fair is my captain, I love to tell him so
Haul away, heave away, he's going to
sail away
Good times are passin' by with the
high tide
Haul away, heave away, he's going
to leave today

It's a Marblehead morning colored
cobblestone grey
As long as I'm gone I'll remember today

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Acoustic Guitors: Moson, Jeonie
Violin: Robin Botteou
Vocols: Moson, Jeonie
Orchestro Bells: Richord Greene

GOLD DUST IN OUR EYES
(Mason Daring)

In 1849 the fever broke in Sutter's Mill
We left behind our lives to find a fortune
in the hills
In the blacklands of Dakota, California
fields of green
Even in this Klondike white,
gold is all we see

From Dawson down to Seagway we
untapped the motherlode
Overnight by lanternlight we built
these homes and roads
It was warm in California, but these
Klondike nights grow cold
We were young in California but now
our dreams grow old

Bastard sons and outlaws,
dreamers on the run
And aging fools and mail order brides
Cut off from the homeland,
banished by the sun,
Blinded by the glitter of the gold dust in
our eyes

I've seen kingdoms where an ounce of
gold could buy a silver throne
But, here, a quart of whiskey costs you
all the gold you own
Gold is a lover torn by jealousy and
pride,
The more she gives the more she gets,
the less you're satified

Bastard sons and outlaws,
dreamers on the run
Aging fools and mail order brides
Cut off from the homeland,
banished by the sun,
Blinded by the glitter of the gold dust in
our eyes

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Acoustic 12-String: Moson
Drums: Bob Wiener
Boss: John Troy
Violins: Richord Greene
Piono ond Horpsichord: Ratt Pandy
Vocols: Moson, Jeonie

THE MERMAID
(Trad., Arr. Stahl/Daring)

One night as I lay on my bed
As I lay fast asleep
The thought of my true love came
running to my head
And poor sailors that sail on the deep

One day, one day, as we set sail
Far out of sight of land
It's there we spied a mermaid a sittin'
on a rock
With a comb and a spyglass in her
hand

The song she sang she sang so sweet
No answer at all could we make
'Til at length our gallant ship, me boys,
she took a roundabout
Which caused our poor hearts to ache

Well, up stepped the captain of our
gallant ship
And a well speakin' man was he
He says, "I have a wife, me boys,
in fair Bristol town
This night and a widow she will be"

Last night, last night, as the moon
shone bright
My mother had two sons
This night when she looks upon
the sea, salt sea
She'll find only one of us alive

Call the boats, call the boats,
me fair Plymouth boys
Can you hear the trumpet sound
For the want of a longboat in the ocean
we were lost
Most of our merry men were drowned

One night as I lay on my bed
As I lay fast asleep

RB MD JS Steve Zaretsky



The thought of my true love came
running to my head
And poor sailors that sail on the deep

Electric Guitor: Moson
Acoustic Guitor: Jeonie
Violin: Robin Batteou
Boss: Poul Socolow
Drums: Bob Wiener
Vocol: Jeonie

RIVER
(Bill Staines)

I was born in the path of the
winter wind
Raised where the mountains are old
Their springtime waters came
dancin' down
I remember the tales they told

The whistlin' ways of my younger days
Too quickly have faded on high
But the golden memories linger on
Like the light in a fading sky

River, take me along
In your sunshine, sing me a song
Ever moving and winding and free
You rollin' old river,
you changin' old river,
Let's you and me river
run down to the sea

I've heard all the songs that the
children sang
I've listened to love's melodies
I felt my own music within me rise
Like the wind in the autumn trees

Here's to the rainbow that's followed
me here
Here's to the friends that I know
Here's to the song that's within me now
I will sing it where're I go

River, take me along
In your sunshine, sing me a song
Ever moving and winding and free
You rollin' old river,
you changin' old river,
Let's you and me river
run down to the sea

And when the flowers are bloomin' still
When the grasses are green
Our rollin' waters will round the bend
Flow into the open sea

River, take me along . . .

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Acoustic Guitors: Jeanie, Mason
Violin: Robin Boteou
Hommered Dulcimer: Dorothy Corter
Bass: Poul Socolow
Vocol: Jeanie
Vocol Hormonies: Mason, Bill Stoines, Robin Botteau

More Thonks Andy Prott, Brooks Arthur, Bud Proger, Dick Sandhous, Kothy Nolen, Vicky Gordon, Fred Berk, The people ot 'EEI-FM, Wolter Lenk, Corl and John Bellonte Aydelott Associotes, Dave Werlin, Pretty Polly Productions, everybody on the back cover, ond obove oll Robin

Mastered by Bob Ludwig ot Masterdisc HR 1501-1

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Robin Botteou oppeors courtesy of Columbio Records

John Troy oppeors courtesy ol Copitol Records

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SIDE TWO

NEW EXTENDED DANCE MIX

PD-13508

DARYL HALL + JOHN OATES

MANEATER

B/W FAMILY MAN



Produced By
DARYL HALL + JOHN OATES
Co-Produced by Neil Kernon

FAMILY MAN MIXED BY NEIL KERNON
MANEATER MIXED BY HUGH PADGHAM

FROM THE H_2O LP AFL1-4283

Management and Direction: Tommy Mottola, Champion Entertainment Organization, Inc.

RCA

STEREO

LPS 1515

CHESS
RECORDS

PIGMEAT MARKHAM

Mr. Vaudeville



$10.00

CHESS
Mono LP-1515
Stereo LPS-1515

PIGMEAT MARKHAM

•

"MR. VAUDEVILLE"

AND NOW, ladies and gentlemen, we praudly present . . . *Pigmeat Markham!*

Alas, haw many years have eclipsed in the destiny af ane af the original camedians. It's better nat ta caunt 'em, but ta evaluate and appreciate the fact that "Pig", alang with his ather cantempararies, ala Mams Mabley and Dusty Fletcher, has finally arrived. Or shauld I say . . . have been getting their due—the recagnitian they deserve, financially and atherwise.

The Apalla, the Regal, the Haward, the Rayal . . . yau name it. He's been there, ta the delight af millians af fans over these many years.

Persanally (and I must admit *everything* I say is persanal) I would call him the Cyrana de Bergerac af the entertainment industry as he has always had ta "parry" against the five ancient enemies af man . . . dig? (Smile.) Natably the Negra camedian infiltrating inta the mainstream af entertainment.

If he didn't speak a ward, he wauld visually upset any individual with a sense af humar with his magnetic pantamime. Thank whamsaever, I have that sense. Life becames mare easier ta talerate when Pigmeat is an the scene. Relax and enjoy . . . *Mr. Pig.*

Ed Caak
WVON, Chicago

Off The Record

Side 1

		Time
1.	THE SUSPICIOUS HUSBAND	6:54
2.	THE THIRD DEGREE	5:55
3.	THE STRANGER	8:00

Side 2

		Time
1.	THE SHOTGUN	5:45
2.	THE IMAGINARY BARTENDER	9:55
3.	TWENTY-TWO	4:50

RECORDED: APOLLO THEATER, NEW YORK, NOVEMBER, 1966
ENGINEER: REICE HAMEL
EDITED BY: DOUG BRAND
PRODUCED BY: RALPH BASS
COVER PHOTO & DESIGN: DON S. BRONSTEIN



Chess LP-1505



Chess LP-1504



Chess LP-1500



Chess LP-1493

CHESS RECORDS, 320 EAST 21ST STREET, CHICAGO, ILLINOIS 60616


Hambone Kelly's
LU WATTERS' JAZZ BAND
OPEN 2:00 P.M. TO 2:00 A.M.
Hambone Kelly's Favorites
DOWN HOME
JAZZ BAND

Hambone Kelly's Favorites

DOWN HOME JAZZ BAND

STOMP OFF RECORDS

S.O.S. 1171

PROGRAM:

Side A

1. **DUSKY STEVEDORE** (J.C. Johnson - Andy Razaf) 3:46
2. **YOU'VE GOT TO SEE MAMA EV'RY NIGHT (Or You Can't See Mama At All)** (Billy Rose - Con Conrad) 3:21
3. **WEATHER BIRD RAG** (Joseph "King" Oliver - Louis Armstrong) 2:44
4. **DOWN IN JUNGLE TOWN** (Theodore Morse - Edward Madden) 4:07
5. **GOT DEM BLUES** (traditional) 3:45
6. **BROTHER LOWDOWN** (Turk Murphy) 3:01
7. **YOU CAN'T SHUSH KATIE** (The Gabbiest Girl In Town) (H. Whute - H. Creamer - H. Warren) . 2:45
8. **WILLIE THE WEEPER** (G. Rymal - M. Bloom - W. Melrose) 2:49

26:18

Side B

1. **CONEY ISLAND WASHBOARD** (H. Durand - J. Adams - N. Nestor - C. Shugart) 3:09
2. **MY HEART** (Lillian Hardin) 2:35
3. **DADDY DO** (Fred Longshaw) 3:10
4. **IRISH BLACK BOTTOM** (Percy Venable - Louis Armstrong) 3:21
5. **AT A GEORGIA CAMP MEETING** (Kerry Mills) 3:10
6. **BIG BUTTER AND EGG MAN** (Percy Venable - Louis Armstrong) 2:38
7. **OF ALL THE WRONGS YOU'VE DONE TO ME** (L. Payton - C. Smith - E. Dowell) 3:50
8. **NEW ORLEANS STOMP** (Joseph "King" Oliver - Alphonse Picou) 2:36

24:29

Arrangements:

A-2, A-5, A-7, A-8, B-7, B-8 Lu Watters.
A-6, B-1, B-3, B-5 Lu Watters; edited by Mike Bezin and Hal Smith.
A-3 Charles Sonnanstine and Robin Wetterau.
A-4 Mike Bezin and Hal Smith.
A-1, B-2, B-4, B-6 Down Home Jazz Band.

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MUSICIANS:

Chris Tyle	cornet
Bob Schulz	cornet, vocals (A-4, B-1)
Tom Bartlett	trombone, vocals (A-4, B-1)
Larry Wright	clarinet
Ray Skjelbred	piano
Jack Meilahn	banjo
Mike Bezin	tuba
Hal Smith	drums, washboard (B-1), leader

CREDITS:

Recording Dates	November 13, 14 and 15, 1987
Recording Location	Bay Records, Alameda, Ca.
Recording Engineer	Mike Cogan
Technical Production and Mixing	Mike Cogan and Hal Smith
Mastering	George Horn, Fantasy Studios, Berkeley, Ca.
Production Supervisor	Mike Cogan, Bay Records, Berkeley, Ca.
Photographs	Dave D'Arezzo (Down Home Jazz Band) Harry Mordecai (Hambone Kelly's, 1948), courtesy of the San Francisco Traditional Jazz Foundation
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Stomp Off Records	P.O. Box 342, York, Pa. 17405
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Jim Goggin, San Francisco Traditional Jazz Foundation (source recordings, photographs)
Monte Drake, Bob Graf, Wayne Jones (source recordings)
Bill Carroll, Mike Cogan, Bob and Linda Schulz, Ray Skjelbred (on-location assistance)



WHERE'S THE ASHTRAY?

by Jim Goggin

The odds are that there will never be another jazz night club like Hambone Kelly's. With today's cost-effective approach to everything, it just would not "pencil out." For one thing, the place was really big. Even the parking lot was much larger than any jazz club I can recall. Maybe that's why Hambone's was torn down and became part of what is now a shopping center.

Although Hambone's was torn down, it is not forgotten. The old memory button was pushed by the excellent sides recorded by Hal Smith with a carefully selected group of musicians called the "Down Home Jazz Band."

I recall that upon entering Hambone's you were greeted by Pat Watters (Lu's wife) and nearby was a policeman. Being underage at the time, this made me apprehensive. But after becoming a "regular" by going there two to three times a week, my confidence level increased. Later I found the policeman was there only to prevent trouble, so I sweated for nothing.

Once past that duo, you walked into a large, tiered dining area and what was called the front bar with jazz tune titles printed in white letters on a red background behind the bar. That idea came from the Dawn Club days when the Yerba Buena Jazz Band had table mats with printed tune titles. Hanging in the bar was a print of a happy man with a black top hat, string tie and red jacket who was called Hambone Kelly. Actually it was "The Gay Philosopher," which at the time was a very popular painting by Major (gay had an entirely different meaning in the 40s).

At the other end of the room was a large bandstand, but Hambone's didn't end there. For one thing, there were living accommodations upstairs, which made one wonder what they originally were used for. There was a good-sized kitchen and the place many of us went during breaks – the back bar, which was where Willie the bartender held court. This was also where the musicians went between sets, that is, all except leader/trumpeter/chef Lu Watters who probably still holds the speed record for getting to the kitchen after a set. What special memories I have of talking about record collecting with Bob Helm, Turk Murphy, Harry Mordecai, Bob Scobey and Johnny Wittwer (or Burt Bales, depending on who was holding down piano). Speaking of Johnny Wittwer, he used to use bass tone clusters or "vamps" as Turk would describe it, so it was fun hearing Ray Skjelbred do this on the recording.

Gene Deitch, the cartoonist who helped make *The Record Changer* a very unique magazine, once did a cartoon showing "The Cat" reeling out of the Dawn Club with a happy, "gone" look on his face. You just *knew* it was brought on by the music rather than what they served at the Dawn Club or Hambone's.

Gene was, as they say, "right on" because that's how the Yerba Buena Jazz Band left you . . . happy. First of all, they had an infectious brass band sound that was really strong yet with attention to pacing (more on pacing later) and they never forgot that basically this special American music was for dancing. By placing the drums, banjo and piano ahead of the front line, it made for a delightful balance and they were consistently good, not just when there was a full house. Critics of New Orleans jazz are prone to say it does not swing, but anyone who heard the YBJB in person would not make such a statement. If I was only allowed one word to describe their live performance, it would be . . . . . WOW!

There are more memories, like the ashtray, I would like to share with you about Hambone Kelly's. Maybe Hal will allow me some space in his next LP.

When I attended the Down Home Jazz Band recording session with my first wife, Maria, we were both impressed with the spirit that was there and I am not talking about booze (also present). The DHJB was recording a number of tunes which were frequently played by the Yerba Buena Jazz Band at Hambone Kelly's, but which were not commercially recorded by the band during 1947-48.

With the high musical level of professionals involved in the session, one would expect good music. But they had two additional ingredients that my friend Turk Murphy liked to talk about: respect and pacing (he used this to describe tempo). There was respect for the manner in which the Yerba Buena Jazz Band approached jazz and for what the original composer had in mind. As for pacing, Hal Smith has the good musical taste not to succumb to the temptation to play too fast, but to still swing. Not always an easy task, but the DHJB did it.

Oh, yes – the ashtray. I kept listening for the sound of ashtrays emptying out of the bell of Dick Lammi's tuba. The ashtrays were put there by practical joker Turk Murphy between sets. Obviously, I did not hear that sound, but I did hear enough to make me say "More, More."

Jim Goggin

Jim Goggin is the president of the San Francisco Traditional Jazz Foundation and is author of **Turk Murphy-Just For the Record** and ***Bob Scobey: A Bibliography and Discography.***"

THE DOWN HOME JAZZ BAND STORY (Part 1)

The Down Home Jazz Band was formed in Newport Beach, California, late in 1971. The group was patterned on the 1946 edition of Lu Watters' Yerba Buena Jazz Band and it utilized the two-cornet instrumental lineup which Watters favored.

The DHJB started out as a weekend rehearsal band. 1971 was an anti-jazz year and a good number of Los Angeles and Orange County traditional jazz musicians were available for DHJB rehearsals due to the lack of traditional jazz jobs in Southern California at the time. The rehearsals were an opportunity for the musicians to keep chops in shape, to learn new material and to just have fun playing good music.

In 1972, the DHJB began playing *gratis* appearances at a number of Sunday afternoon jazz club meetings throughout Southern California. With various forms of rock-'n-roll being the dominant "music" in California's culture, it seemed sometimes that the only way to perform good jazz in public was to give it away.

It was nearly impossible to keep the same personnel together in the DHJB since paying jobs were infrequent. But many excellent musicians played in the band at various times during 1972. The South Frisco Jazz Band was on a temporary hiatus from steady work, so the DHJB was fortunate to be able to have leader Vince Saunders and sidemen Dan Comins, Mike Baird, Robbie Rhodes on occasion. Other notable traditionalists who performed with the DHJB included Bill Mitchell, Dan Barrett, Bryan Shaw, John Smith, Mike Fay and Ted des Plantes. Clarinetist Larry Wright, heard on this current recording, was frequently a member of the DHJB in its formative stages.

The band got through 1972 with "rehearsals" and free concerts outnumbering the paying jobs. It would be another year before the band really got underway, when exposure and jobs began to materialize. (to be continued).

Hal Smith

A High Fidelity Production Supervised by John Hammond

LAX-3074 (M)

Buck Meets Ruby

Vanguard
JAZZ SHOWCASE

DOWN BEAT

BUCK CLAYTON'S BAND

MEL POWELL SEPTET

featuring
the trumpets of
Buck Clayton
and
Ruby Braff



Charles White

BUCK MEETS RUBY

Mel Powell Septet with Buck Clayton

Buck Clayton, *trumpet*	
Mel Powell, *piano*	Edmond Hall, *clarinet*
Henderson Chambers, *trombone*	Steve Jordan, *guitar*
Jimmy Crawford, *drums*	Walter Page, *bass*

Buck Clayton's Band with Ruby Braff

Buck Clayton and Ruby Braff, *trumpets*	
Buddy Tate, *tenor sax*	Aaron Bell, *bass*
Benny Morton, *trombone*	Jimmy Jones, *piano*
Bobby Donaldson, *drums*	Steve Jordan, *guitar*

PROGRAM

SIDE ONE	SIDE TWO
1. S'Wonderful	1. Kandee
2. I Can't Get Started	2. It's Been So Long
3. Love Is Just Around the Corner	3. Just a Groove
4. I Must Have That Man	4. You're Lucky to Me

THE PROPER cliché to use, for this record, especially the performances in which Ruby Braff and Buck Clayton come together, is "battle of horns." But it must be understood that the term "battle" when applied to jazz means something much different, and much more in tune with what might be called friendly human relations, than the term applied to any other walk of life. A "battle" in jazz, when two gifted instrumentalists match tone, technique and ideas, is an expression of warm friendship, a stimulus to both parties, and productive of nothing but good for everybody concerned, since what we can call "communal creativeness" is the heart of jazz.

Buck Clayton, who is heard on all the performances on this disk, was born in Parsons, Kansas. He left home in his teens, wound up in California, rose to become a band leader, and in 1934 teamed up with the great Teddy Weatherford to bring a band to Shanghai. He returned to California in 1936, with a fair command of Chinese and Russian, but no money or job prospects. He moved to Kansas City, where fortune finally smiled. "Lips" Page had just left Count Basie's band. Buck was tried out for that all-important chair, fitted it to perfection, and travelled to Chicago for the enlarged Basie band's first job at the Grand Terrace Cafe. The Basie band of course proceeded to make jazz history. Buck also was an admired performer in the small hands of Teddy Wilson, the Kansas City Six, and various groups with which Billie Holiday and Mildred Bailey sang, his horn providing an intensely personal sound with its muted choruses and subtle melodic ornaments. He has lately been leading small groups in the New York area.

Ruby Braff is a young Bostonian whose playing in the first Vanguard Jazz Showcase discs, of the Vic Dickenson Septet, excited almost unprecedented critical praise. In 1955 he won the Down Beat Annual Critics' Poll as the best new trumpeter of the year. His playing is in the great tradition of the leading jazz instruments," and his bewildered critics, in speaking of his style, bring up the names of the fabulous trumpeters Armstrong, Ladnier, Berigan and others. He is heard on this disk in four memorable performances, three of them being the kind of extended jazz improvisations which only long playing recording has made possible, with no time limitations, giving each performer the full time needed to work up his best ideas. On all of these four performances he matches horns with Buck Clayton, and the stimulating interplay between them is the kind of miracle that has always made jazz so wonderful a music. For the two trumpet styles are as different as can be. Clayton's tone is leaner, Braff's is fatter. Clayton prefers the low and middle range, succinct phrases, widely spaced notes, in improvisations of infinite subtlety. Braff loves to explore the full range of the instrument, to sing exuberantly, to adorn the music with brilliant breaks. Yet at the same time there is complete understanding between the two men, with each supporting the other.

The Mel Powell Septet, in which Buck Clayton plays lead trumpet, was brought together for recording purposes by Mel Powell, whose piano, arrangements, and all-over musicianship are likewise heard to their best advantage. Mel's career is a fascinating and unusual one. Sixteen, in the early forties, he replaced Teddy Wilson in Benny Goodman's band, and along with his pianistic talents became a star arranger. Called to the army in 1943, he found himself in Glenn Miller's Air Force Band. After Miller's death in 1945 he took over the band and was its chief arranger. Doffing his uniform, his next move was to Hollywood, as pianist and arranger; then quietly took off its attractions, to study composition and piano at Yale University, with Paul Hindemith and Nadia Riesenberg. The next step was to teach composition. Also the composer of a number of highly regarded modern works, he is at present teaching theory at Queens College. But jazz remained an old love he could not forsake, and his Vanguard Jazz Showcase recordings marked a noteworthy reappearance on the jazz scene.

Edmond Hall was born in 1901 in New Orleans, which has given jazz a galaxy of great clarinet players. In this Hall of Fame, Ed Hall has a permanent place, with a fabulous tone and technique, and a fund of melodic ideas applicable to any style, old and new. In 1945 he won the Esquire Silver Award. He has played with numerous groups, including Teddy Wilson's and Eddie Condon's, and has fronted his own band. Henderson Chambers' powerful trombone has been heard with Armstrong, Redman and Basie, but this recording marks his emergence as a featured soloist on disks. Jimmy Crawford was the driving force behind the Jimmy Lunceford band, while Steve Jordan has played with Artie Shaw and Benny Goodman.

On the band assembled by Buck Clayton, in which Ruby Braff appears as fellow trumpeter, the pianist is Jimmy Jones, who was accompanist and arranger for Sarah Vaughan during her musical rise to fame. In contrast to Mel Powell's sparkling brilliance, Jimmy Jones plays with great delicacy, almost understatement — a quality which shows itself in the different balance in the recorded sound — but with constant invention for those whose ears are alive to every overtone. He was born in Chicago. Bobby Donaldson is, like Braff, a Bostonian. He has played with Sy Oliver, Lucky Millinder and Buck Clayton. Highly esteemed in the profession, his Vanguard Jazz Showcase recordings represented his first bid for permanence in history. Benny Morton's is another name which has long figured in histories of creative jazz, starting with the famous band of Fletcher Henderson, in which he starred, and going through Count Basie's. Aaron Bell, a Californian, has played with many small combos, and has only recently begun to star on records.

The two groups here offer two different approaches to jazz improvisation, both equally valid. The Powell Septet transforms the tunes into something entirely distinctive, with a style its own which it sets at the outset and sustains throughout. Perhaps the most extraordinary example of this is *I Must Have That Man*, which starts in a dreamy, haunting vein, set by Clayton's muted horn and Powell's piano, and builds upon this mood with chorus after chorus; Powell's beautiful solo, Clayton's horn still muted, Chambers' low, muted trombone solo, then the plaintive climax from Clayton's horn, now open, and the tension then subsiding in Hall's low clarinet, the piano, and closing ensemble. *'S Wonderful* is played in a fast-moving, sparkling, witty spirit, the mood set by Powell at the opening, followed by the ensemble and two piano choruses, then Hall embarking on

THE VANGUARD JAZZ SHOWCASE

This Vanguard Jazz Showcase record was produced under the supervision of the distinguished jazz critic and commentator, John Hammond. The Vanguard Jazz Showcase was instituted in cooperation with the noted magazine, Down Beat, to record creative jazz for the first time with wide range high fidelity reproduction. Its aim is also to give full range to the musical ideas of the best contemporary jazz performers, and to win public attention for previously unrecognized talent.

This recording embodies Vanguard Quality Control, an exclusive process which assures the listener that every subtle nuance of the living performance has been captured in the polished grooves of this long playing record. The process begins with the choice of a hall possessing first-rate acoustic properties. The most advanced models of Ampex magnetic tape recorders, Altec and Siemens condenser microphones, and McIntosh amplifiers are used to produce the original tapes, and from this the original masters, which embody a frequency response covering the entire range of human hearing and embrace the full gamut of instrumental sonorities. Each taped performance is checked with the performing musicians for balance and fidelity of sound. Each further step in processing, down to the production of the finished record, is checked by engineers and musicians together for a one-to-one correspondence in sound to the original master tape. For home reproduction, those with wide range playback equipment should compensate for the RIAA curve.

Critics' Accolade

"Seven top jazzmen such as if for themselves, turn out some of today's finest group improvisations. Notable is a long, brooding *I Must Have That Man*, featuring Buck Clayton's trumpet" - *Time*.

"An LP which brings together the trumpet veteran Buck Clayton and the young pistoneer, Ruby Braff. The two horn men are excellent, with stylish support . . . behind them Jimmy Jones keeps up a veiled, disonantal piano with a silvery, distant mesmeric effect which is quite unlike anything I have heard" - Wilder Hobson, *Saturday Review*.

one of his most brilliant solos, and Clayton's solo a little masterpiece. *It's Been So Long* and *You're Lucky To Me* are likewise showcase pieces for all the soloists, with the accent on wit and surprise.

The Clayton Band, with Braff, takes up a style that is more lyrical, closer to the melody, adorning it affectionately and then soaring. Perhaps the piece that best makes clear the different styles of Clayton and Braff is *Just a Groove*, an original, not a blues but very "blue" in manner. It opens with Clayton's muted trumpet taking the lead, in his most plaintive style, joined by Ruby, then proceeds through one of Clayton's most beautiful, characteristic solos, followed by Braff's solo in his own typical vein; then Jimmy Jones' piano, and at the end, a blithe "battle" in which each horn takes up the challenge of the other. Quite different is the long, slow and grandly sustained *I Can't Get Started*, in which each horn teases the listener by partly adapting itself to the other's style. We hear Clayton taking the lead at the opening, with Braff in support; then Braff emerging to the front, and finally Clayton ending the chorus. Beautiful tenor sax work by Buddy Tate follows, big in tone, deeply expressive, subtle in phrasing, with Braff then coming in for a chorus, in dialogue with Tate's sax; then, after the piano chorus, Clayton's muted horn is heard, followed by trombone, and the closing ensemble. *Kandee*, another original, is one of those scintillating master-pieces, built of riffs, which used to make the reputation of a big band like Basie's, with every performer in a dazzling interplay with the others. The low, staccato solo heard after Jimmy Jones' fine piano chorus is Buck's; that heard after the big display of invention by Buddy Tate is Ruby's; near the end Benny Morton's trombone slowly takes command, and at the close we awake to the virtues of the rhythm section, and the special artistry of Aaron Bell's bass. *Love is Just Around the Corner* is one of those affectionate treatments of a good tune. Buck is heard at the outset, then Ruby enters, and Buck closes the first chorus. Ruby's chorus is heard after Buddy Tate's, then Morton comes in, and Clayton leads the last ensemble.

NOTES BY S. W. BENNETT

On The Vanguard Jazz Showcase

LISTEN TO THE BLUES, with JIMMY RUSHING. Jimmy Rushing, blues singer, with Pete Johnson, piano; Emmett Berry, trumpet; Rudy Powell, alto sax and clarinet; Buddy Tate, tenor sax; Lawrence Brown, trombone; Freddie Greene, guitar; Walter Page, bass; Jo Jones, drums ..... 1-12" VRS-8505

THE JO JONES SPECIAL. Jo Jones, drums; Emmett Berry, trumpet; Benny Green, trombone; Lucky Thompson, tenor sax; Freddie Greene, guitar; Walter Page, bass; Nat Pierce, piano; and Count Basie, guest star, on piano ..... 1-12" VRS-8503

A NIGHT AT COUNT BASIE'S. Joe Williams, blues and ballad singer; Vic Dickenson, trombone; Emmett Berry, trumpet; Bobby Henderson, piano; Marlowe Morris, organ; Aaron Bell, bass; Bobby Donaldson, drums ..... 1-12" VRS-8508

STREAMLINE. Rolf Kuhn Quartet, featuring Rolf Kuhn, clarinet and Rennell Bricht, piano, with Joe Benjamin, bass and Bill Clark, drums ..... 1-12" VRS-8510

HANDFUL OF KEYS. Bobby Henderson plays Fats Waller and others ..... 1-12" VRS-8511

BUCKIN' THE BLUES. Buck Clayton, trumpet; Vic Dickenson, trombone; Earle Warren, alto sax; Kenny Burrell, guitar; Hank Jones, piano; Aaron Bell, bass; Jo Jones, drums ..... 1-12" VRS-8511

"IF THIS AIN'T THE BLUES". Jimmy Rushing, blues singer; Emmett Berry, trumpet; Vic Dickenson, trombone; Buddy Tate, tenor sax; Roy Gaines, guitar; Aaron Bell, bass; Clarence Johnson, piano; Marlowe Morris, organ; Jo Jones, drums ..... 1-12" VRS-8513

BRIGHT FLIGHT. Ronnell Bright, piano; Joe Benjamin, bass; Bill Clark, drums ..... 1-12" VRS-8512

FREE WHEELING. The Ted Brown Sextet. Ted Brown, tenor sax; Warne Marsh, tenor sax; Art Pepper, alto sax; Ronnie Bull, piano; Ben Tucker, bass; Jeff Morton, drums ..... 1-12" VRS-8515

The cooperation of Down Beat staff members in Vanguard Jazz Showcase productions is not meant to be construed as an endorsement by Down Beat of the resulting recordings. Down Beat has no connection whatsoever with the Vanguard Recording Society, Inc., either financial or otherwise.

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10：1プレゼント

このシリーズ10枚お買い上げの方に、次のレコードをプレゼントいたします。

●ジョー・ジョーンズ・プラス・トゥー

〈但し、特典の受付は、1976年5月31日でメ切らせていただきます。〉

VANGUARD Jazz 1500 -SERIES-

ヴァンガード・ジャズ1500シリーズ



LAX-3066(M)
ザ・ジョー・ジョーンズ・スペシャル
ジョー・ジョーンズ(ds)/エメット・ベリー(tp)/ラッキー・トンプソン(ts)/ベニー・グリーン(tb)/フレディー・グリーン(g)/ウォルター・ペイジ(b)/ナット・ピアース(p)/カウント・ベイシー(p)



LAX-3067(M)
ザ・ルビー・ブラフ・スペシャル
ルビー・ブラフ(tp)/ヴィック・ディッケンソン(tb)/サミュエル・マーゴリス(ts,cl)/ナット・ピアース(p)/ウォルター・ペイジ(b)/ジョー・ジョーンズ(ds)



LAX-3068(M)
バッキン・ザ・ブルース
バック・クレイトン(tp)/ヴィック・ディッケンソン(tb)/アール・ウォーレン(as)/ケニー・バレル(g)/アーロン・ベル(b)/ハンク・ジョーンズ(p)/ジョー・ジョーンズ(ds)



〈スイング・ジャーナル選定ゴールド・ディスク〉
LAX-3069～70(M)
ヴィック・ディッケンソン・ショウケース
ヴィック・ディッケンソン(tb)/エドモンド・ホール(cl)/スティーヴ・ジョーダン(g)/ウォルター・ペイジ(b)/サー・チャールズ・トンプソン(p)/ルビー・ブラフ(tp)/シャド・コリンズ(tp) 他



LAX-3071(M)
リッスン・トゥ・ザ・ブルース ジミー・ラッシング
ジミー・ラッシング(voc)/エメット・ベリー(tp)/ルディー・バウエル(as,cl)/バディー・テイト(ts)/ローレンス・ブラウン(tb)/ビート・ジョンソン(p)/フレディー・グリーン(g) 他



LAX-3072(M)
アウト・オン・ア・リム/メル・パウエル
メル・パウエル(p)/アル・マタリアーノ(tp)/ビーナッツ・ハッコー(cl)/ニック・カイアザ(ts)/トミー・ケイ(g)/アーノルド・フィシュキン(b)/ボビー・ドナルドソン(ds)/他



LAX-3073(M)
サー・チャールズ・トンプソン・ウィズ・コールマン・ホーキンス
サー・チャールズ・トンプソン(p)/コールマン・ホーキンス(ts)/エメット・ベリー(tp)/ベニー・モートン(tb)/アール・ウォーレン(as)/他



LAX-3074(M)
バック・ミーツ・ルビー
バック・クレイトン(tp)/ルビー・ブラフ(tp)/バディー・テイト(ts)/ベニー・モートン(tb)/ジミー・ジョーンズ(p)/アーロン・ベル(b)/スティーヴ・ジョーダン(g)/ボビー・ドナルドソン(ds)/エドモンド・ホール(cl)/ヘンダーソン・チェンバース(tb)/ウォルター・ペイジ(b)/メル・パウエル(p)/ジミー・クロフォード(ds)



〈スイング・ジャーナル選定ゴールド・ディスク〉
LAX-3075(M)
フリー・ホイーリング/テッド・ブラウン
テッド・ブラウン(ts)/ウォーン・マーシュ(ts)/アート・ペッパー(as)/ロニー・ポール(p)/ベン・タッカー(b)/ジェフ・モートン(ds)



〈スイング・ジャーナル選定ゴールド・ディスク〉
LAX-3076～7(M)
フロム・スピリチュアルス・トゥ・スイング
(カーネギー・ホール・コンサート1938 39)
ベニー・グッドマン・セクステット/ヘレン・ヒューマス/カウント・ベイシー・バンド カンサス・シティー・シックス ジェームス・P・ジョンソン ニュー・オリーンズ・フィートウォーマーズ
ゴールデン・ゲイト・カルテット アイダ・コックス 他

VANGUARD Jazz 1500 -SERIES-

監修：油井正一

バック・ミーツ・ルビー

（サイド1）
1. ス・ワンダフル
'S WONDERFUL
2. 言いだしかねて
I CAN'T GET STARTED
3. 恋はすぐそこに
LOVE IS JUST AROUND THE CORNER
4. アイ・マスト・ハヴ・ザット・マン
I MUST HAVE THAT MAN

（サイド2）
1. キャンディー
KANDEE
2. イッツ・ビーン・ソー・ロング
IT'S BEEN SO LONG
3. ジャスト・ア・グルーヴ
JUST A GROOVE
4. ユア・ラッキー・トゥ・ミー
YOU'RE LUCKY TO ME

（サイド1の2、3、サイド2の1、3）
(Side 1 Bd. 2, 3, Side 2 Bd. 1 & 3)
バック・クレイトン（トランペット）
BUCK CLAYTON (Trumpet)
ルビー・ブラフ（トランペット）
RUBY BRAFF (Trumpet)
バディー・テイト（テナー・サックス）
BUDDY TATE (Tenor Sax)
ベニー・モートン（トロンボーン）
BENNY MORTON (Trombone)
ジミー・ジョーンズ（ピアノ）
JIMMY JONES (Piano)
アーロン・ベル（ベース）
AARON BELL (Bass)
スティーヴ・ジョーダン（ギター）
STEVE JORDAN (Guitar)
ボビー・ドナルドソン（ドラムス）
BOBBY DONALDSON (Drums)

（サイド1の1、4、サイド2の2、4）
(Side 1 Bd. 1, 4, Side 2 Bd. 2 & 4)
バック・クレイトン（トランペット）
BUCK CLAYTON (Trumpet)
エドモンド・ホール（クラリネット）
EDMOND HALL (Clarinet)
ヘンダーソン・チェンバース（トロンボーン）
HENDERSON CHAMBERS (Trombone)
スティーヴ・ジョーダン（ギター）
STEVE JORDAN (Guitar)
ウォルター・ペイジ（ベース）
WALTER PAGE (Bass)
メル・パウェル（ピアノ）
MEL POWELL (Piano)
ジミー・クロフォード（ドラムス）
JIMMY CRAWFORD (Drums)

演奏者紹介

バック・クレイトン（トランペット）1911年カンサス州の生まれ。「中間派トランペット奏者」の代表的存在である。16歳の時、トランペットを奏者であった父の影響でトランペットを吹くようになった彼は、19歳の時カリフォルニアに出て、ニューオリンズの名手マット・カレイについてジャズの奏法を教わった。数年後、14人編成のバンドをひきいて演奏していると、シカゴの黒人名ピアニスト、テディ・ウェザーフォードにバンドぐるみ買われ、中国の上海に渡った。上海には足かけ3年いて、ウェザーフォードとわかれ、(ウェザーフォードは1945年インドのカルカッタで客死)、帰米し、カウント・ベイシー楽団に、ホット・リップス・ペイジのあとがまとして加わった。ベイシー楽団には43年まで在籍、ハリー・スウィーツ・エディソンと共に、同楽団のトランペット・スターとして名を高めた。その後はフリーとなり、JATPはじめ、映画「ヘニー・グッドマン物語」に出演するなど、多彩な活躍をみせている。1964年エディ・コンドン・オールスターズの一員として来日した。本質的には、ルイ・アームストロング系統のトランペット奏者といえるが、その渋味のあるフレージング、オープンとミュートの使いわけの巧みさ、一聴してわかるユニークなサウンドは、多くのファンをひきつけて離さない。

ルビー・ブラフ（トランペット）1927年マサチューセッツ州ボストンの生まれ、少年時代からバンドに加わっていた天才少年であるが、1949年以降、ボストンで吹込まれたディキシー、中間派セッションに加わり、1953年にはジョン・ハモンドに認められて、ヴァンガードに多くの吹込を残した。ルビーがニューヨークに出た頃、モダン・ジャズは全盛を極めていたが、彼はモダン・ジャズに背を向け、スイング・スタイルを信奉した。そんな意味で、異色的存在であり、たいへんな名手であるが、その非妥協的な性格と、時としてコマーシャルな企画によるレコードを作ったことなどから、長い間過少評価されていた。1969年秋、ニューポート・オールスターズの一員として来日。その堂々たるプレイでファンをよろこばせた。

バディ・テイト（テナー・サックス）1914年テキサス州の生まれ。カウント・ベイシー楽団、アンディ・カーク楽団などのプレイを通して、いわゆるカンサス・スタイル・テナーの代表的プレイヤーといってよい。ベイシー楽団が、ハーシャル・エヴァンス（テナー）を失った時、それに近似するスタイリストとして、同楽団に復帰し、レスター・ヤングと椅子を並べた。バディ・テイトは、年と共にますますその実力を充実させていった稀なる存在で、今日でも中間派セッションには欠かせない名手としてランクされている。

ベニー・モートン（トロンボーン）1907年ニューヨークの生まれ。フレッチャー・ヘンダーソン楽団、チック・ウェッブ楽団、ドン・レッドマン楽団、カウント・ベイシー楽団など、一流黒人楽団でプレイした名手。メロディアスで、暖か味のあるユニークなスタイリストである。

ジミー・ジョーンズ（ピアノ）1918年メンフィスの生まれ。傑出したアドリブ奏者とはいえないが、確実なテクニックと音楽性で、特に歌手の伴奏者としては第一人者といわれている。

スティーヴ・ジョーダン（ギター）1919年ニューヨークの生まれ。ベイシー楽団のフレディ・グリーンに肉薄するリズム・ギターの第一人者。1957年、ヘニー・グッドマン楽団と共に来日し、われわれを驚嘆させた。

アーロン・ベル（ベース）1922年オクラホマ州の生まれ。オスカー・ペティフォードの同郷後輩にあたる。ビリー・テイラー・トリオを経て、デューク・エリントン楽団に入り、その実力を認められた。オスカー・ペティフォードを心から尊敬している人である。

ボビー・ドナルドソン1922年生まれ。音楽一家の一人で、パークリー音楽院の前身、シュリンガー・ハウスで学んだ。有名楽団でプレイしているが、特にバック・クレイトンとのつきあいは長い。

エドモンド・ホール（クラリネット）1901年ニューオリンズの生まれ。1928年ニューヨークに出て、クロード・ホプキンズやラッキー・ミリンダーなどのビッグ・バンドで修練を積んだので、他のニューオリンズ・クラリネット奏者に比して、はるかに洗練されたスタイルをつくりあげた。

ヘンダーソン・チェンバース（トロンボーン）1908年ルイジアナ州の生まれ。この人も早く北部に出て、ビッグ・バンドとコンボの経験を積んだ。ジョン・ハモンドのお気に入りで、ハモンド監修のセッションにはしばしば登場している。

ウォルター・ペイジ（ベース）1930年代はじめは、カウント・ベイシーを属っていたバンド・リーダーであったが、のち立場を逆転しベイシー楽団の名ベース奏者として、他の色々なセッションにも顔を出した。ベース奏者にこの人の名を見出すだけで、安定したリズムを期待できる。

メル・パウエル（ピアノ）1944年からの5年間、「ダウン・ビート」誌の人気投票で、ピアノ部門の首位をゆずらなかった名手である。40年代のヘニー・グッドマン楽団に彼の名演は残されている。やがてエール大学の作曲科教授となり、いくつかの近代音楽作家をものし、アメリカの代表的現代音楽家となった。

ジミー・クロフォード（ドラムス）1910年の生まれ。長くジミー・ランスフォード楽団の名ドラマーとして鳴らした。ある時はソフトに、ある時は繊細に、すぐれたテクニックとフィーリングをもつ名ドラマーである。

特典券

LAX 3074 (M)

ヴァンガード・ジャズ1500シリーズ

2トランペットによるトラックのソロ・オーダー

バック・クレイトン、ルビー・ブラフという2本のトランペットが交互にソロをとる次の4曲については、筆者と大和明氏で試聴、推定したソロ・オーダーを次に記しておくこととする。

●言いだしかねて
第1コーラスは、クレイトン＋サビ8小節はブラフ。第2コーラスは、テナー＋サビ8小節はピアノ。第3コーラスは、ブラフ＋サビ8小節＋はテナー。第4コーラスは、ピアノ＋サビ8小節はクレイトン。第5コーラスは、トロンボーン＋サビ8小節はベース。第6コーラスは、クレイトン＋サビ8小節はピアノ。なお第1および第6コーラスのクレイトンのバックに、ブラフのミュート・オブリガートがきこえる。

●恋はすぐそこに
第1コーラスは、バック・クレイトン＋サビ8小節はブラフ。第2コーラスは、ピアノ→テナー・サックス。第3コーラスは、ブラフ→トロンボーン。第4コーラスは、クレイトン＋サビ8小節はベース。コーダ8小節は、クレイトンがリードする。

●キャンディー
32小節の循環コードにもとずくリフ・テーマが提示されたあと、ソロ・オーダーは、ジミー・ジョーンズ→バック・クレイトン→バディ・テイト→ルビー・ブラフ→ヘニー・モートン→アーロン・ベル。

●ジャスト・ア・グルーヴ
第1コーラスは、2トランペット＋サビ8小節はクレイトン。第2コーラスはクレイトン。第3コーラスはブラフ。第4コーラスはピアノとリズム・セクション。第5コーラスはクレイトン。第6コーラスはブラフ。第7コーラスは、クレイトン先発の4小節かけあい。最終16小節は、2トランペットである。

〈油井正一〉

発売元・キングレコード株式会社
℗1976


South Frisco
Jazz Band...
with SPECIAL GUEST
BOB HELM
CLARINET TOO YUNG
"JONES LAW BLUES"
Tony Barbieri '85

Jones Law Blues

SOUTH FRISCO JAZZ BAND

S.O.S. 1103
Vol. 3

PROGRAM:

Side A

1. **LITTLE LAWRENCE** (J.R. Morton)(a) 3:04
2. **PERDIDO STREET BLUES** (L. Hardin)(b) 2:51
3. **BROWN SUGAR** (H. Barrat)(c) 2:53
4. **JONES LAW BLUES** (B. Moten-C. Basie)(d) 4:22
5. **SHE'S CRYING FOR ME** (S. Pecora)(e) 2:04
6. **LADY LOVE** (N. Dominique)(f) 4:28

19:42

Side B

1. **WILLIE THE WEEPER** (W. Melrose-M. Bloom-G. Rymal)(f) 3:23
2. **TITANIC MAN BLUES** (M. Rainey)(f) 3:52
3. **DREAMING THE HOURS AWAY** (W. Dulmage-S. Ferguson)(f) 3:07
4. **SPANISH MAMA** (E. Schoebel-B. Meyers)(f) 2:50
5. **SOUTHERN STOMPS** (R.M. Jones)(g) 2:45
6. **WHEN ERASTUS PLAYS HIS OLD KAZOO** (S. Coslow-S. Fain-L. Spier)(d) 3:52

20:59

Music Arrangements: (a) Jim Dapogny; (b) Bob Helm and Robbie Rhodes; (c) Mike Baird; (d) South Frisco Jazz Band; (e) Robbie Rhodes; (f) Jim Snyder; (g) Charlie Sonnanstine and Robin Wetterau.

MUSICIANS:

Dan Comins	cornet
Leon Oakley	cornet
Mike Baird	clarinet, soprano sax and alto sax
Jim Snyder	trombone, vocal (B-4)
Robbie Rhodes	piano
Bob Raggio	washboard and percussion, vocal (B-4)
Bob Rann	tuba
Vince Saunders	banjo and leader

GUEST:
Bob Helm clarinet and alto sax on tracks A-2, A-6 and B-7 only.

NOTE:
On A-5 Robbie Rhodes, piano, with rhythm only.
On A-2 Mike Baird and Bob Helm play clarinets.
On A-6 and B-6 Mike Baird plays clarinet and soprano sax, and Bob Helm plays alto sax and clarinet.
On B-2 Mike Baird and Jim Snyder with rhythm only.

OTHER RECORDINGS:

Hot Tamale Man	Vault 9008
Diggin' Clams	SFJB 2-1978
Captured	Alpha Music AM 2002S
Live From Earthquake McGoons	Stomp Off SOS 1027
These Cats Are Diggin' Us!	Stomp Off SOS 1035
San Francisco Jazz	Merry Makers MMRC 113

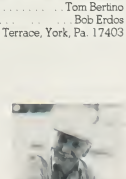


Front (l. to r.): Bob Raggio, Jim Snyder. Back (l. to r.): Leon Oakley, Dan Comins, Robbie Rhodes, Mike Baird, Bob Rann, Vince Saunders.

CREDITS:

Recording Dates	November 19 and November 20, 1984
Recording Location	Bay Records, Alameda, Ca.
Recording Engineer	Mike Cogan
Technical Production and Mixing	Leon Oakley and Mike Cogan
Mastering	George Horn, Fantasy Studios, Berkeley, Ca.
Production Supervisor	Mike Cogan, Bay Records, Alameda, Ca.
Photographs	Vince Saunders and Bob Hax (of Bob Helm)
Front Cover Design and Art	Tom Bertino
Producer	Bob Erdos
Stomp Off Records	549 Fairview Terrace, York, Pa. 17403

NOTES *by Bob Helm*



Bob Helm

In the caricature cover, the judge says, "I've had enough of you guys bugging me with that 1929 Prohibition Jazz. Volstead and Jones bowed out with their act in '33 and I'm late for a three-martini luncheon. The charge is not bootlegging but 'posing to not-in the courtroom. Now go back to your cell and work up a love ballad to a bail bond broker! Court dismissed!"

Protests about prohibition hyped many choruses, songs satire and comedy were perhaps as effective as any. Volstead's Act of 19 and Jones' Amendment of 29 were devastating to the entertainment world. While I hadn't met Bessie Mohen or Bill Basie until 1935 I frankly think that the album title song was inspired and conceived as an accolade to V and J's efforts. The minor mode in production, interlude and ending establish a somber, ominous mood conjuring up images, lock step-chant, lament wail. The muddled major strains a celebration of once happier times perhaps a hint of future promise. All in all, not "for hers a jolly good fellow."

To have been invited to do some notes with pen and horne is truly my pleasure and privilege. There haven't been many times since the Yerba Buena days that I've had occasion to play again with an organized part playing group of the same persuasion, ilk, and stature. For openers, I'd like to quote some of my colleagues and columnists, thereby avoiding some redundance.

Lu Watters: "In full stride, the two cornet jazz bands create a hard to describe ensemble sound that is wild and busy and often machievous. It is a sound that gives everyone a festive feeling of excitement, listeners, dancers, and even the musicians who are creating the sound, all come under its spell. Yerba Saunders South Frisco Jazz Band deserves high credits for their performance on this recording (Merry Makers 113). They bring to life all the things I was trying to explain in the poor man's theme."

Turk Murphy: "I have always found it very moving to hear a good band operate with four horns in the manner of King Oliver's Creole Jazz Band. Few people realize the thought and effort that goes into the making of this kind of sound. The horns must realize there are times to follow and of course there are intimations as to register and complexity of pattern. The cohesion and compatibility of thought displayed by the South Frisco Jazz Band are absolutely essential in using this instrumentation. (Stomp Off 1027)."

Philip Elwood (San Francisco Examiner and KPFA): "There is a spirit in this band that few comparable groups have achieved. This isn't revivalist music—it is perpetuative music. And, how nice. Stomp Off 1035)."

As I reflect on the changes revealed at the Yerba Buena Jazz Band in 1939 I realize that times haven't changed very much except that today the sounds of King Oliver's Creole Jazz Band, Louis Hot Five and Seven, Ielly's Hot Peppers among others are not quite so alien to swing-trend oriented ears.

I should mention that the Yerba Buena Jazz Band was composed of professionals whose only income came from music. Everyone in the band had had their fill of most of the swing charts that didn't hold up to several nightly performances six or seven days a week. And that partly accounts for how the YBJB came to exist at the Bay Bear Tavern.

One night at Lu's victorian house on Steiner Street in San Francisco he had been honoring record requests by musicians of various persuasions in his music sanctuary. The controversial choices were becoming a little too irritating. I guess so Lu played an un-announced '29 that not only cleared the air but about cleared the house. The record was *Stock Rag* by Celestin's Original Tuxedo Orchestra. I believe that this act changed the course of musical attitudes in AFM Local #6 to this day. I might add that King Oliver's *Snake Rag* was also a "winner." In those dark ages all of the classic jazz bands were suspect, that is if any of the contemporary jazz musicians had heard of them. Johnny Dodds clarinet playing was classified somewhere in the Ted Lewis Band Section. Wilton Crawley repertoire of animal emissions. About the only clarinet in ragtime was generated by a swing band recording of *Maple Leaf Rag*.

Most musicians were fearful of bucking the trend-type. "Every day in every way jazz is becoming more modern." That attitude hasn't changed to this day. It has accelerated as it became more of a make-up, contrived and choreographed performance and less of an audio experience. Oops! here comes that android judge! I'd better back off.

Outside of members of the San Francisco Hot Jazz Society the Yerba Buena Jazz Band's early audiences were mostly unfamiliar with the hook and the tunes. It is to their credit that the YBJB played programmed music flyers were passed out at the door—they listed five or six sets of tune titles and composers. The flyers concept was carried across the bar to Hamborne Kelly's in El Cerrito where they were replaced by a 50-foot bar back wall with most of the band's repertoire printed on it. Many people who came to the club used the wall for a request preference and said that it was a great help in remembering an obscure number that had captured their fancy.

For all the contortionists of programming no requests' there are some pluses for the fine honorary practice both the audience and the band have time to prepare, the audience has a memento and reference, and the band can put in new numbers and avoid repeating previous ones. Many of the great ragtime compositions had been consigned to the archives, the after, or the future years bench for a generation. Waldo Pyke's parlor matinee and a program guide were invaluable in reviving interest in this classic American music form.

After the YBJB began to be perceived as not another group of sight reading, color-coordinate-toppers ace exercising swing music machines. It caught on and started another segment of jamboree, the trend-backgrounds. The science doesn't require any great feeling for music but demands an eagle eye, a computer-like brain, quick release and an audience response meter.

I am reminded of a conversation with an enlightened producer who approaches the band with a recording contract. The question was asked, "Why do you want the band to record for your label, as you don't present this kind of jazz?" The answer delivered with an engaging smile was "No! I don't But your record sales are similar to those of classic baroque music: slow, steady and continued. Can you do one hundred-eight tracks? Early sale helps pay for my progressive speculations. That statement from 49er days certainly created some mixed emotions.

Most forms of music that achieved any degree of popularity had derisive names at their inceptions. With exposure these labels have all softened from creeping antipathy. I wonder how long pompom-ism as a description would hold up. Put it on the menu for a few centuries, give it time to shed its unrelated appendages and, hopefully, it would develop into an unassailable term for the ages.

Until that day classic jazz will have to do and the South Frisco Jazz Band is certainly the epitome of an ampleo of how the ensemble parts are assembled. There are not great numbers of bands using this classic notion of orchestration that can perform without relying on the crutch of amplification. Out of the JFBT's enthusiastic and inventive parts emerges that ensemble sound that a couple of old friends spoke of earlier.

I won't attempt any further comment, as I have found that listeners listen and hearers hear but not necessarily for or to the same sounds. And I don't wish to spoil the listener's fun by dissecting any musical phrasing method.

I would like to add a little background to Lilian Hardin Armstrong's *Perdido Street Blues*. Lil, as a young lady sat out at the Chicago Conservatory of Music owned the King Oliver Creole Jazz Band in 1922. Her formal training enabled her to notate, assemble and arrange some of the wealth of material that were passed on by ear. Her *Perdido Street Blues* is one of several compositions that show her New Orleans background. The rhythmic chart hyper under the clarinets two choruses tits the description of a west African step-shuffle dance. Called the Bamboula after the huge drum, it was described by historian Latrobe in 1819 and Cable in 1886. The crowd assembled in congo-circus square, the drummer with his heel shack mallet shoved, "Danse bamboula, bam-bou-lam," and the chant bam-bou-lam was taken up. At the same time this was accompanied by the ring of dancers.

(bam) (bou) (lam) (bam) (bou) (lam)
left right stamp left right stamp and waiving the fourth beat in the bar open for an anticipated stamp. It's! With this background, the featured solo voice improvised until the spot was relinquished to the next soloist.

In the JFBT's version, the clarinets play a duet based on Johnny Dodds part on the original New Orleans Wanderers recording. All other solos are innovative including Robbie's variation on Lil's chorus.

Bob Helm
February 2nd, 1985

Stomp Off is proud to have Bob Helm's participation in one of our records as musician, liner writer and finally as "judge." Bob Helm is one of the great players of traditional jazz beginning more than forty-five years ago with the Lu Watters Yerba Buena Jazz Band, whose impact on fermenting interest in earlier jazz styles is immeasurable. Bob subsequently played for many years with the Turk Murphy Jazz Band and his distinctive clarinet stylings grace many of our jazz record collections. His love of jazz is attested to by anyone who has attended late hour sessions at jazz festivals where he was participating. Our thanks to one of the great men of jazz!


DSP-5012

SHINING HOUR

BEST OF THE WEST

Produced By Lew Tabackin

SIDE-A ■MINOR MARCH(7:20)Jackie Maclean ■LAMENT FOR SONNY(5:35)Lew Tabackin ■INVITATION(6:42)Bronislow Kaper
SIDE-B ■BARBADOS(5:28)Charlie Parker ■A CHILD IS BORN(7:16)Thad Jones ■SHINING HOUR(4:42)Harold Arlan
DICK SPENCER QUINTET

これは大いに注目されているアルト・サックスの俊英ディック・スペンサーの初リーダー・アルバム。彼ディック・スペンサーは、秋吉敏子＝ルー・タバキン・ビッグ・バンドのメンバーとして知られている人物であり、彼のプレイはトシコ＝タバキン・ビッグ・バンドの数々のアルバムに大きくフィーチュアされ、私たちを唸らせたものだし、同バンドと共に来日もして、ますますなじみを深めているうれしい存在だ。

このアルバムはルー・タバキンのプロデュースによってつくられた。ルー・タバキンと秋吉敏子夫妻がディスコメイト・レコードの依頼を受けて、それぞれに「秋吉敏子プロデュース・シリーズ」「ベスト・オブ・ザ・ウエスト」というシリーズを持って、レコーディング・プロデューサーとしても意欲的な活動を行っていることはご存知の通りだ。タバキンのプロデュースによる「ベスト・オブ・ザ・ウエスト」は、すでにトランペット奏者ブルー・ミッチェルの「ステイブル・メイツ」を皮切りに、トロンボーン奏者ジミー・ネッパーの「ジミー・ネッパー・イン・L.A.」そしてトロンボーン奏者ビル・ライケンバッハら若手グループによる「コラボレイション」の3種を発表してきた。いずれも好評を受けており、ウエスト・コーストで活躍するヴェテランと実力ある若手新鋭を起用し、その組合わせなどに意を凝らしてジャズの創造と可能性を追求して行くこのシリーズの意義はまことに大きいものと高く評価されている。

タバキンは第1作「ステイブル・メイツ」にもディック・スペンサーを参加させているが、いよいよこの第4作でスペンサーその人にスポットを当てたわけだ。タバキンは本アルバムに寄せたメッセージのなかで、"彼のリーダーとしてのレコーディング・デビューはずいぶんおくれた"と述べているが、かなり長いキャリアを持っているスペンサーにとって、このアルバムをつくれたことは大きなよろこびにちがいない。そしてこのアルバムは、スペンサーのすばらしい実力を改めて確認し、その魅力を満喫できる点で私たちにとっても大いによろこばしい作品だ。ここでタバキンが、ヴェテラン・トランペッターのコンテ・カンドリを迎えていることもなかなか興味深い。リズムセクションもヴェテラン名手ぞろい。彼らの見事なサポートを得てスペンサーはのびのびと実力を発揮している。彼のたくましくてブリリアントなトーン、すぐれたテクニック、豊かなアイディア、鋭い感受性とイマジネーション、歌心のよさ。存分にスイングするバッピッシュなプレイは、チャーリー・パーカーの伝統を感じさせ、純粋なジャズのスリルとヴァイタルな力強さ、そしてよろこびを感じさせる。また、コンテ・カンドリの円熟味のよく出たファイン・プレイもこのアルバムの魅力のひとつだ。アルバムのパーソネルは次の通り。

ディック・スペンサー(as, ss)
コンテ・カンドリ(tp, flh)
シダー・ウォルトン(p)
レジー・ジョンソン(b)
ビリー・ヒギンス(ds)

1978年5月17、18日、ハリウッドのセイジ&サウンド・スタジオで録音。エンジニアはジェームス・ムーニイ

メンバーについて簡単に記しておこう。

ディック・スペンサーはフロリダ出身の人で、1935年生まれ。父はミュージシャン、母は歌手であったという。当然ながら彼は両親の影響で早くから音楽に親しみ、12歳でサックスを学びはじめた。1958年からヨーロッパで生活し、ヨーロッパ諸国のジャズメンと共演したり、スタジオで演奏した。アメリカに戻ったのは、彼自身の語るところでは1966年のことだが、タバキンは、ドイツから戻ってきたばかりのスペンサーをニューヨークで知ったのは1965年ごろといっている。スペンサーは1967年から71年にかけてメイナード・ファーガソン、バリー・ジェームス楽団などに参加した。タバキンもファーガソン楽団にいたことがある。71年からスペンサーはロスに移り、トランペット奏者ドグ・セヴェリンセンの楽団やルイ・ベルソン楽団などで活躍。73年に結成された秋吉敏子＝ルー・タバキン・ビッグ・バンドにもよろこんで参加した。現在はテレビの人気番組「ジョニー・カーソン・ショウ」のオーケストラのレギュラー・メンバーにもなっているが、ベルソン楽団でも演奏しており、ベルソンの新作アルバム「サンシャイン・ロック」(パブロ盤)にスペンサーのソロがフィーチュアされている。

コンテ・カンドリは1927年7月12日、インディアナ州ミシャワカ生まれ。兄のピートもトランペッター。1944年に兄とウディ・ハーマン楽団に入り、その後49年にチャーリー・ヴェンチュラのセプテットに参加して名を挙げた。52年から54年までスタン・ケントン楽団に参加。それからはウエスト・コーストで活躍している。ディジー・ガレスピーの影響を受けた人で、テクニシャンとして有名だがこのアルバムではいい味を出し、風格を感じさせている。

シダー・ウォルトンは1934年1月17日、テキサス州ダラス生まれ。R&Bのバンドで演奏したあと58年にジジ・グライスのコンボに参加。62年にアート・ブレイキーのジャズ・メッセンジャーズに入って広く注目された。バド・パウエル派の人で、地味ながら味わいのある美しいプレイを聴かせる名手。

レジー・ジョンソンは1940年12月13日、ケンタッキー州オウンズボロウ生まれ。プロ入りは61年。アーチー・シェップとの共演や、64年の"10月革命"コンサート参加でも知られている。71年からロスに住んでいるが、近年ジャズ界の正面に出ていなかった。

ビリー・ヒギンスは1936年10月11日、ロスの生まれ。58年オーネット・コールマンとの活動で注目された鋭さと柔軟性のある名手。

〈サイド－1〉

1、マイナー・マーチ

おなじみのアルト・サックス奏者ジャッキー・マクリーンの作品。彼は「マイナー・アプリヘンション」など"マイナー"という言葉のついた曲をいくつか書いているが、ここで演奏されるナンバーは、マクリーンが参加した1955年録音のアルバム「マイルス・デイヴィス・アンド・ミルト・ジャクソン」(プレスティッジ盤)で広く知られている典型的なバップ曲。歯切れのよいテーマ・アンサンブルに続き、たくましい躍動感あふれるスペンサー、中音域を巧みに使ったカンドリ、切れ味が鋭くて流麗なウォルトン、そしてジョンソン、ヒギンスと全員のソロがリレーされる。生理的な快感を覚えるほどのヴァイタルでスピード感のあるフレッシュなプレイだ。

2、ラメント・フォー・ソニー

これはルー・タバキンのオリジナル。バラード・タイプの佳曲。タイトルの"ソニー"はタバキンが演奏すればソニー・ロリンズのこと、スペンサーが吹けばソニー・スティットのことになるのかもしれない。ここではスペンサーとカンドリのソロがフィーチュアされている。のびのびとアルトを吹くスペンサーは自信に満ちて輝かしく、歌ごころとエモーションを示して見事。カンドリはヴェテランらしい老練ともいえるフレージングのうまさに味を出す。これを受けるスペンサーのニュアンスのある締めくくりも鮮やかだ。

3、インヴィテイション

映画音楽の大家ブロニスラウ・ケイパーの作品。ヴァン・ジョンソンが主演した1952年のMGM同題名映画の主題曲だったが、のちに歌詞がつけられた。同じ作者の「オン・グリーン・ドルフィン・ストリート」と同じくコード進行に魅力があり、ジャズメン好みのスタンダード・ナンバーになっている。スロー・テンポ、あるいはミディアムで演奏される場合が多いのだが、ここではアップ・テンポになっている。全員がよくスイングし、気持よくドライヴする好演。スペンサーの美しいトーン、アイディア豊かでスリリングなソロが嬉しい。そしてハイ・ノートを乱発しないカンドリのコントロールのよさも光る。

〈サイド－2〉

1、バルバドス

巨人チャーリー・パーカーの作品。パーカー自身によるレコードは、マイルス、ジョン・ルイス、ローチたちと1948年に録音したサヴォイ盤をはじめとして数種ある。バップの古典として親しまれているパーカーの代表曲のひとつ。エキゾティックなアフロ・キューバン風のリズムに乗ってスタートする。テクニカルなカンドリのソロ、バランスのよいウォルトンのソロもさることながら、スペンサーのガッツのあるソロはまことにエモーショナルな迫力十分の快演であり、パーカーの伝統を感じさせながらも個性を示して大いに頼もしい。ヒギンスとカンドリ、スペンサーによるチェイスがエキサイティングでホットなムードをさらに高める。

2、ア・チャイルド・イズ・ボーン

ご存知サド・ジョーンズの作品。1970年録音のサド・ジョーンズ&メル・ルイス・ジャズ・オーケストラのアルバム「極点」にふくまれていたインストゥルメンタル・ナンバーだが、印象的な美しいメロディーを持っており、歌詞がつけられて歌曲となり、峰純子やカーメン・マクレエがレコーディングした。もちろん多くのジャズメンも好んで演奏しており、ジャズのニュー・スタンダードとなっている。ここではスペンサーがソプラノ・サックスを、カンドリがフリューゲルホーンを吹く。ドラマティックなウォルトンのソロに続いて、スペンサーが歌うようにきれいなテーマを奏してアドリブに入る。すばらしいイマジネイティヴなプレイだ。カンドリのソロも温かみを感じさせこころよく、短かいがジョンソンもセンシビリティの光るソロを聴かせる。ヒューマンな魅力のある好ナンバー。

3、シャイニング・アワー

正しくは「マイ・シャイニング・アワー」といって、フレッド・アステア主演の1943年度RKO映画「青空に踊る」の主題歌としてジョニー・マーサー(詞)とハロルド・アーレン(曲)が書いた。スペンサー、カンドリ、ウォルトン(各3コーラス)、ヒギンス(1)、スペンサー(1)のホットなソロが展開されるスリリングな聴きものだ。

青木 啓

Spotlite Records proudly presents a great pianist's first recordings for 15 years. Memorable solo performances made by Joe Albany, one of Charlie Parker's favourite players, on his own piano at home in Hollywood.

JOE ALBANY *at home*



Spotlite JA1



JOE ALBANY: living legend

The Albany story

A FEW WEEKS ago the postman brought me an airmail packet bearing a Los Angeles postmark. The contents were a couple of tapes on which was more than an hour's music by a musician who is a living legend—Joe Albany.

Listening to this series of newly-minted solos, interspersed with Joe's comments about his career, good and bad times and his personal life, which has not been without traumatic events, was an incredible experience.

A comparison that readily springs to mind is the Library of Congress recordings of Jelly Roll Morton or the recent musical autobiography of Willie The Lion Smith. For Joe talks about the tunes he plays, when he learned them, what they mean to him.

But above all it is the magnificent quality of the music that gripped this listener. This is piano playing of incredible depth, beauty and individuality.

Clearly, none of the few-and-far-between recordings featuring Albany does him justice. And he stresses that even these 1971 efforts are nowhere near his best work. Joe Albany is a man with a large reputation but very little to show for it. However, this ridiculous situation may soon be righted with the release of some of his current recordings. When that happens watch out, piano players!

Joe told me he was born in Atlantic City on January 24, 1924, and in his early years lived in an apartment above a cabaret. "This was during Prohibition so we'd hear all the tunes like 'Some of These Days' by Sophie Tucker and all that stuff.

"Mom says when I heard music as a kid, I'd jump up and down and just woke myself most vociferously in joyous appreciation of sound."

At 10, Albany was presented with an accordion by his father. His cousin Pete taught him the rudiments of music, scales and keys, but the youngster was not "very much in love with the accordion."

He recalled: "It frightened me somewhat, you might say, like doing the bellows shakes and stuff, when I'd see some of those guys get up there and really do it."

So Joe eventually switched to piano and studied for about two months with a man named John Peck who used to play piano in old time movie houses but was actually a fine classical pianist.

At high school, Albany was a member of the gym band which included saxophonist Jav Corré, most recently with Buddy Rich, and trumpeter Charlie Leeds. Gene Quill was a later member of the band.

Through Corré, Bob Kersey, Albany was introduced to the records of Louis Armstrong and Duke Ellington who made a lasting impression on him.

During the early 1940s, Joe visited both New Orleans and California and as a teenager started playing seriously. In Atlantic City he worked in a band with trombonist Willie Dennis, who was to die tragically in a car crash.

"We worked seven hours a night, seven days a week, $27 a week. If a party of two came in we started to show!"

From there he returned to Los Angeles. "That's where I really got turned on to music along Central Avenue in after hours spots like Papa Loveje's and the Ritz.

"I found myself not thinking chords but thinking melodic lines and the proper harmonies to go with the melody lines."

One night at the Ritz, Lester Young taught Joe the bridge to "Sweet Lorraine." Some years later Albany was to record with the great tenor. But meanwhile the young pianist had entered some more musical things which were not so good. With a spot on one lung and poor eyesight, Joe was registered as 4-F by the Army.

After that Albany and his young wife split for Philadelphia where "Charlie Ventura was the big noise and Red Rodney was making his reputation with Dorsey as the youngest trombone to ever play with a big band."

After a spell here at the Down Beat Club, Joe changed location again and headed for New York. He got an apartment in Greenwich Village and a neighbour played a record by Jay McShann called "The Jumping Blues" which featured Charlie Parker.

"I liked it but didn't think too much of it." Joe remembered. The year was 1944 and the 20-year-old Albany got a job in trumpeter Max Kaminsky's Dixieland Band at the Pied Piper.

"Anyway I was already starting to hear about some things bealdes Dixie, like Bop. After that experience, the pianist returned to California and joined Benny Carter's Band at the Hollywood Swing Club.

"I was the only white guy in the band and that lasted about a month and a half. Between you and me and the gatepost the racial tensions when we played in the South, I was ready to quit."

Through drummer Shadow Wilson he got a recommendation to Georgie Auld and joined that saxophonist's big band which recorded for Musicraft. The outfit folded in St. Louis and the stranded bandsmen made their various ways to New York.

Joe made the trek to the East Coast and on 52nd Street he heard Charlie Parker in person. "My ears were opened and my mind opened because it was so beautiful, you know, with so much of what I felt myself."

It was the start of a musical awakening but also a financial depression for Albany. He had no 802 Card and no apartment, or room even. nl had no "Bird was a bad, bad, terrible existence in those days. We used to sleep in parks. I didn't have a pad or anything. But the music was happening. Bird was happening.

"He was magnificent. It was as if all the wealth of mad beauty, this music, he came joyfully heard in my head, my brain. He was swingin' them back to cover!"

Joe worked with Parker on both coasts but never recorded with him. After Bird's death he discovered that the saxophonist had helped him, without a word. Parker wrote to Joe's parents telling them that Albany was "getting in deep" and he paid half towards a return ticket as they the pianist back to California.

Illness and domestic problems kept Albany off the scene for long periods, in the next two decades. He popped up in Wichita, Kansas, in 1946 and worked in a combo with trumpeter Mel Broiles.

For the most part he remained in California and was active in 1957 when he often played at Paul's at Balboa Beach. The late Ernie Ed-

wards heard him on many occasions in August of that year and wrote, "I would consider Joe Albany one of the finest jazz pianists I have ever heard." Around this time Joe made an album with Warne Marsh at a rehearsal. It was subsequently issued on Riverside.

He accompanied and wrote songs for Anita O'Day in San Francisco, and 1963 found him in New York playing a few $10 jobs with Charlie Mingus and holding a solo residency at a Brooklyn Club for a short time.

In the last eight years Illtie has been heard of Albany. He played with Howard Rumsey, a popular type band, for about eight months in 1964 but other jobs have been scarce.

Arthritis in the finger joints dig not help but now Joe is determined to push all the disappointments of a might-have-been" years aside.

Today, Joe lives with his mother and teenaged daughter Mary Joe. He has a piano, the technique, talent and tenacity to pour out a flood of great Jazz, the like of which has not been heard before. All he needs now are opportunities. And these seem to be just around the corner for efforts are being made on several fronts to get Joe Albany recorded in the right setting so that he may assume his proper place as one of the great pianists of the bebop era, or any other era.

Producer Roy Hall once referred to Albany as a "great influence" and said his style was a "timeless thing — so good it's commercial." This is true because Joe believes in melody.

"I've always thought that the melody line was what I think Charlie Parker felt this too— was what's important. I also believe that there are people that want to listen to melodies." — MARK GARDNER

MELODY MAKER, November 20, 1971

DESIGN: MALCOLM WALKER

Joe Albany at home

Jazz history has a nasty habit of being distorted by circumstance. Those who were in the right place at the right time may get the credit for the innovations of other men. Some reputations are inflated by hearsay. One wonders if Buddy Bolden's stature would be so high if he had actually recorded.

Pianist Joe Albany, however, is an individualist who lives up to the legends of his musical ability. Aside from a few brief appearances on record with Lester Young and Georgie Auld in the 1940's, and a 1952 informal rehearsal with saxophonist Warne Marsh, issued on Riverside Records and now a collector's item, there has been precious little evidence to support the tales of his great ability.

This album, the first to focus exclusively on Joe's remarkable piano style, puts things straight. At last we are able to hear his very original and creative approach in an ideal setting, free from any distractions or well-meant, though ill-conceived, "supervision."

These recordings were made by Joe in his own home, on his own piano. When he felt like blowing he just turned on his tape recorder and played the tunes that he loves and which he finds especially rewarding as frameworks for improvisation.

Through the summer and autumn of 1971, Joe made a series of tapes in this way and sent them to me at regular intervals to indicate his progress. Then he kindly consented for them to be issued by Spotlite Records, allowing Tony Williams and myself to select which items we felt the most appropriate. The tunes on this record represent nearly the entire output recorded by Joe on August 31 and September 5, 1971. They appear on the record, in sequence, and as recorded by Joe on those two days during the autumn of 1971.

Even a cursory listen to the enclosed set will reveal this man's fine musicianship, personal approach and complete integrity as a jazz pianist. Had he recorded more frequently 25 years ago, there can be no disputing that his fame would be more widespread. We hope this LP will help re-establish his proper place in music.

A combination of personal problems and illness kept Joe out of the limelight for too many years. But he has made a fresh start and, as you will hear, his music is more beautiful than ever.

Certainly, Joe Albany listened to Art Tatum and Bud Powell in his formative days and their influence is quite apparent. However, he never became bogged down by pointless imitation and from this his own highly personal and unique style has evolved. It is melodically and harmonically mature and, even in a solo recital of this nature which places such a heavy burden on the pianist, his lines exhibit tremendous rhythmic vitality.

The programme should be an eye-opener to anybody interested in jazz piano. Very few pianists today are playing with this kind of dedication and adventurousness.

In February 1972, Joe made two trio dates for Bill Hardy's Revalation label in Los Angeles, and it is planned to release material from these sessions, along with more selections from the solo tapes, on Spotlite in the near future.

Meanwhile, it should be stressed that by purchasing this LP — Joe's first for 15 years — you are directly helping this fine musician. All profits from sales of this disc will be turned over to Joe who, due to lack of employment opportunities in L.A., has found life a continuous financial struggle for many years.

At this time, Joe aims to put together a quintet to tour Europe so possibly we may have the pleasure of hearing him in person sooner then we had thought.

Joe Albany was one of Charlie Parker's favourite pianists. After playing these sides I will be surprised if he is not one of your favourites too. His return to record is, to my mind, one of the major musical events of 1972

Notes: Mark Gardner (April 1972)
Sleeve layout: Malcolm Walker
Supervision: Joe Albany
Produced by Tony Williams

SIDE ONE	(playing time 21:33)
What's new	4:37
You're blase	3:52
Why was I born	4:10
Jitterbug waltz	4:08
Night and day	4:12

SIDE TWO	(playing time: 23:30)
What are you doing the rest of your life	4:05
Barbados	2:19
Can't we be friends	3:41
Everything happens to me	3:40
You've changed	3:43
Birdtown Birds	2:01
Isn't it romantic	3:19

All items recorded at 1822 N. Wilton Place, Hollywood, California Side 1 and track 1 side 2 recorded Tuesday, August 31, 1971. All other items side 2 recorded on Sunday, September 5, 1971.

Spotlite Records, 309 Brockles Mead, Harlow, Essex, England
Printed by Clinal & Baker Ltd Made in England

Victory Choral Ensemble

I'll Never Let Go His Hand











HOB RECORDS

HBX 2180

VICTORY CHORAL ENSEMBLE
Never Let Go His Hand

PRODUCED BY JOHN BOWDEN

The Victory Choral Ensemble may well be the most loved and respected East Coast gospel choir. Their innovative arrangements, sophisticated harmonies, and splendid lead singers have helped make them so; Joseph Thornton's flamboyant direction, as dramatic as a dancer's, hasn't hurt. But "Victory" is most admired for its dedication to the ghetto community. Each Sunday, the choir gives free-will performances, so that all can hear and enjoy their rousing gospel. They perform for all the major charities, for political and social affairs. As their good friend, gospel disc jockey Walter Stewart of Station WHAT says, "If the need is there, you can always count on Victory to fill it."

The choir was originally formed as a youth ensemble in the National Convention of Gospel Choirs and Choruses, founded and directed by the legendary Thomas A. Dorsey and Sallie Martin. They eventually moved out on their own, impressing first Philadelphia and then the country with their progressive arrangements. Since their recording debut in the early sixties, the choir has had several hits including "Victory Shall Be Mine," led by Henry Lee, "Savior Lead Me Lest I Stray," led by Norma Register, and "Wait On The Lord," led by the Choir director, Joseph Thornton.

On this album, the choir ranges from Thornton's soulful lead on "Never Let Go His Hand" (a nice blend of traditional themes and contemporary chords) to Henry Lee's stylized, bouncy "You Can't Make Me Doubt Him." Norma Register with the vocal clarity of a young Aretha and a sanctified drive all her own makes of "Too Far" an exciting, gutsy "house-wrecker"; on such numbers, the choir excels, as they salute the testimony spirit of the past while paying homage to today's sounds.

Notable contributions are made by pianist Lloyd Gary, already celebrated for his accompaniments for Marion Williams and the Imperial Gospel Singers. Gary wrote half of the originals on this album. Philip Pugh, the choir's organist, is a gifted teen-ager. The Victory Choral Ensemble with such bright, young talents as Norma Register and Philip Pugh continue to bridge the generations, satisfying members of all generations.

TONY HEILBUT

SIDE ONE

NEVER LET GO HIS HAND (3:19)
(John Hason)
Nashbeau Music/BMI

JESUS (5:01)
(Gabriel Hardiman)

GOD HAS SMILED ON ME (3:42)
(Isiah Jones)

YOU MUST BE BORN AGAIN (3:50)
(Gabriel Hardiman)

SIDE TWO

TOO FAR (3:22)
(Lloyd Gary)

IT PAYS TO SERVE JESUS (5:10)
(Joseph Thornton)

GOD IS WONDERFUL (2:36)
(Lloyd Gary)

YOU CAN'T MAKE ME DOUBT HIM (2:54)
(Lloyd Gary)

All songs published by Our Children's Music/BMI, unless otherwise indicated.

Recorded at Opal Recording Studios, N.Y.C.
Engineer: James Cordon, Jr.
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OTHER VICTORY CHORAL ENSEMBLE LP'S AND 8 TRACK TAPES.

HBX-2122 LET IT BE (LP ONLY)
HBX-2147 THERE WILL BE A BRIGHTER DAY
HBX-2164 DON'T GIVE UP

HOB RECORDS
HBX 2180

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GS-55

JAMES CLEVELAND

& THE CLEVELAND SINGERS

GOOD ENOUGH FOR ME
TRY JESUS
ONE STEP AT A TIME
OH MARY WON'T YOU WEEP
YES, LORD

HE[illegible] OUT
HE'S GOT H[illegible]ON YOU
WHO WILL ANSWER
YOU'RE NOT WALKING ALONE
I WON'T LET ANYTHING
TURN ME AROUND



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ARCHIVE OF GOSPEL MUSIC

A STATEMENT OF PURPOSE

With the current renaissance of religious music there has come a proliferation of so-called "gospel" recordings. By its very definition, gospel music cannot be "manufactured." Most of these efforts are rather slick and facile popularizations of either traditional tunes or "composed" religious tunes. Though pleasant, this is not gospel music.

It is the avowed purpose of the Archive of Gospel Music to seek out original recordings and to selectively and carefully make them available to the public as relatively high quality L.P.'s at reasonable prices. The illustrious names represented in this line have long been known and revered by dedicated lovers of gospel music.

Many of you will be meeting old friends in this series; you will also make some new friends among the great talents you might not have had the opportunity to hear till now. To those of you who are new to gospel, a rich and moving experience awaits you.

Many of the groups recorded here have sung together for over three decades. They are the pioneers who have trudged the dusty country roads to spread and perpetuate the "gospel." Few will deny that these God given voices are capable of producing music as sparkling as a treasured loving cup, polished to gleaming perfection. Never contented with simply singing, these dedicated artists bring to their music a rare blend of excitement and rousing assurance which never fails to stir their listeners and move them into an experience crammed with spiritual awareness and emotional relief. They have developed a camaraderie – a togetherness which invariably carries over to the concert audience as well as to the person who listens in rapt silence in his home.

The Archive of Gospel Music is proud to bring you this collection of prized performances. It is *true* gospel music spun from the hearts of rare artists. If your reactions are favorable, we can continue the "good fight" and bring you more great performances – Good listening!

"NO MUSIC LIKE THAT MUSIC"

Nobody has more vividly evoked the kind of supercharged evangelist-gospel atmosphere than Black Novelist James Baldwin (a onetime Harlem storefront preacher) in his 1963 book The Fire Next Time, *he wrote:*

There is no music like that music, no drama like the drama of the saints rejoicing, the sinners moaning, the tambourines racing and all those voices coming together and crying holy unto the Lord. I have never seen anything to equal the fire and excitement that sometimes without warning, in a church, caused the church, as Leadbelly and so many others have testified, to "rock." Nothing that has happened to me since equals the power and the glory that I sometimes felt when . . . the church and I were one. Their pain and their joys were mine, and mine were theirs . . . and their cries of "Amen!" and "Hallelujah!" and "Yes, Lord!" "Praise His name!" "Preach it, brother!" sustained and whipped on my solos until all became equal, wringing wet singing and dancing, in anguish and rejoicing, at the foot of the altar.

There was a zest and a joy and a capacity for facing and surviving disaster that are very moving and very rare. Perhaps we were, all of us–pimps, whores, racketeers, church members and children–bound together by the nature of our oppression. If so, within these limits we sometimes achieved with each other a freedom that was close to love. I remember, anyway, church suppers and outings, and, later, after I left the church, rent and waistline parties where rage and sorrow sat in the darkness and did not stir, and we ate and drank and talked and laughed and danced and forgot all about "the man."

This is the freedom that one hears in some gospel songs. There is something tart and ironic, authoritative and double edged. White Americans do not understand the depths out of which such an ironic tenacity comes but they suspect that the force is sensual. To be sensual, I think, is to respect and rejoice in the force of life, of life itself, and to be *present* in all that one does, from the effort of living to the breaking of bread.

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FRANK COOK



EAR-1007

Side A

NUGGIES
(6:06)

TOY ROBOTS
(5:58)

COLOR POP A PICTURE
(6:19)

Side B

PAPER PEOPLE
(5:43)

KIDS
(6:48)

HALF-BALL*
(5:24)

MUSICIANS

RON KERBER - Saxophones
MARK KNOX - Ensoniq ESQ-1, Yamaha DX-7 and TX 816, Akai S-900
JIM MILLER - Acoustic/Electronic Drums
FRANK COOK - Custom Fretless Bass
*Guest Artist **ANDY LALASIS** - Bass

All compositions written, arranged, and produced by Frank Cook, except "Half-Ball" written by Frank Cook and Andy Lalasis © 1988 Maypop Music (ASCAP)

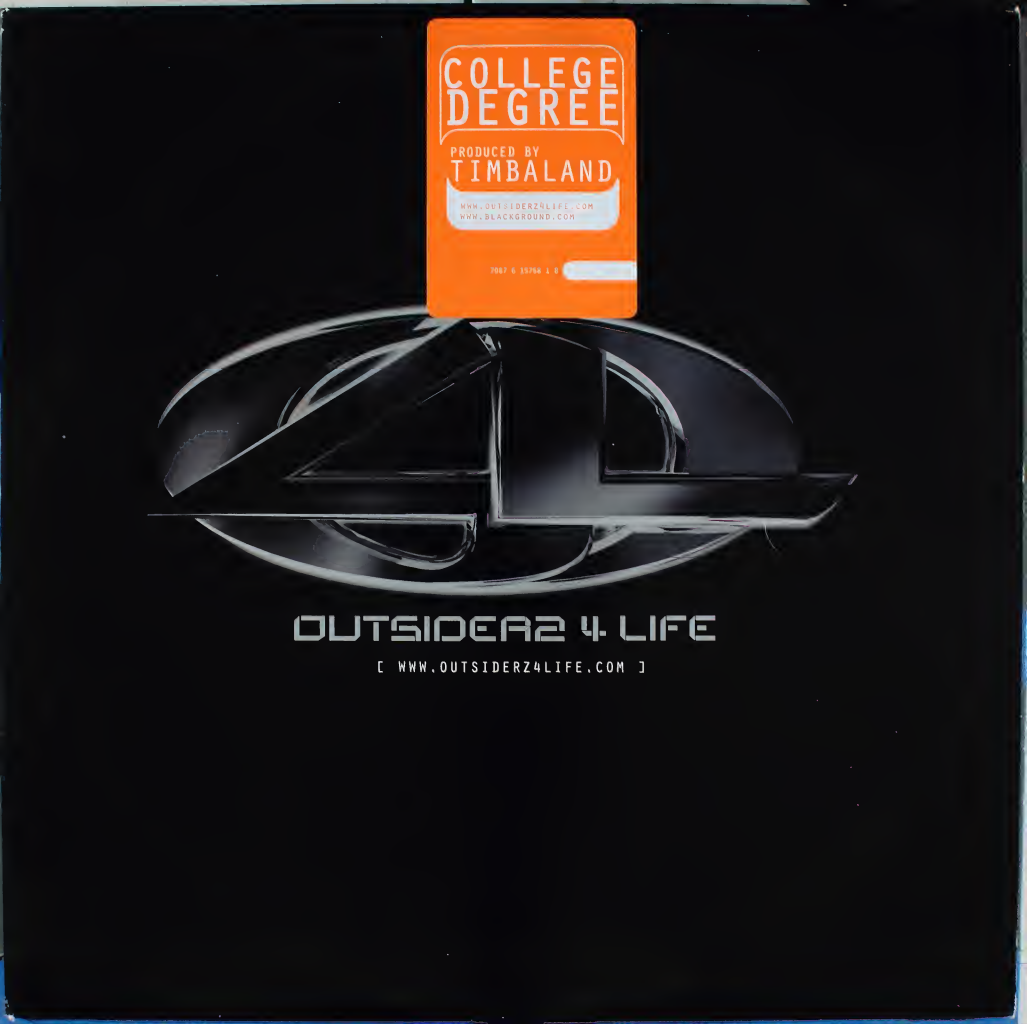
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Album concept and design by Frank Cook.
Photography: Joe "Tug Boat" Boyle.
Jim Miller uses Meinl Profile "Dragon" cymbals exclusively.

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Music Service
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A Two Record Set

THIS ONE'S FOR YOU
THE LIVING STRINGS AND THE LIVING VOICES

SIDE A

YOU DON'T BRING ME FLOWERS
The Living Strings Plus Two Pianos

DAY BY DAY *(from "Godspell")*
The Living Voices

NADIA'S THEME
(THE YOUNG AND THE RESTLESS)
The Living Strings

RAINY DAYS AND MONDAYS
The Living Voices

THIS ONE'S FOR YOU
The Living Strings

SIDE B

WE'VE ONLY JUST BEGUN
The Living Strings Plus Two Pianos

WHEN I NEED YOU
The Living Voices

THE HOMECOMING
The Living Strings

MANDY
The Living Strings Plus Two Pianos

THE LONG AND WINDING ROAD
The Living Voices

SIDE C

MUSIC BOX DANCER
The Living Strings Plus Two Pianos

HOW CAN YOU MEND A BROKEN HEART
The Living Voices

A WEEKEND IN NEW ENGLAND
The Living Strings Plus Two Pianos

MY LIFE
The Living Voices

WHAT I DID FOR LOVE
(from "A Chorus Line")
The Living Strings

SIDE D

WHY HAVE YOU LEFT THE ONE
(YOU LEFT ME FOR)
The Living Voices

LOVE'S THEME
The Living Strings Plus Two Pianos

YESTERDAY ONCE MORE
The Living Strings

YOU AND ME AGAINST THE WORLD
The Living Voices

ANNIE'S SONG
The Living Strings

Produced by Ethel Gabriel
Artist and Repertoire Coordinator: Gerald P. Piano
Photographer: David B. Hecht
Art Director: Dick Smith

RCA Music Service
R 233819

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LARRY GELB

Featuring

KIM PARKER

California Jazz Records
CJR 1012



The Language of Blue



LARRY GELB — THE LANGUAGE OF BLUE

CJR 1012

Jazz At The Philharmonic
A1 - 4:24

When Norman Granz
Put on his pants in 1946
He made a few calls
To the concert halls
And turned on the classical chicks.

There'll be jazz
At the Philharmonic today.
After 32 bars,
You won't hear the tonic today.
You might see Monk or Hubert
But you won't hear Franz
Schubert
Play some late
Enharmonic delay.

Miles Davis may be near you
But Tchaikovsky, you won't hear
you
Better turn on
To Dameron,
Get your camera on
And snap a shot of Sonny.
He don't mess Vladimir's money
But for what he does,
He gets a buzz.

There'll be jazz at the
Philharmonic today
Better have a toke before the cats
Start to play.
Whatever Dexter says,
Bears more wealth than Boulez.
He paid his debt to Pres.

I have often wondered
What Bach would have thought
of Bird.
Then another thought occurred
Maybe Bach was Bird or Bird was
Bach
Anyway, it's a helluva culture
shock.

There'll be jazz at the
Philharmonic today.
After 32 bars
You won't hear the tonic today.
Not even Henry Cowell
Compares to what Bud Powell
Did before he threw in the towel
that day.

So I make dream a million dreams
But this one won't come true:
That the New York Philharmonic
Would play a benefit
For the cats who play in Blue.
(In other words,
"It'll never be the other way
around.")

Waltz For Phil Woods
A2 - 6:55

If you dig Phil Woods,
You'll receive some mighty heavy
goods
In its purest form
Be-bop from a horn so warm
And oh so swinging
You would swear
A Bird was singing
An altered 13 to prayer.

And I must insist
That it's true that giants do
exist.
They still walk the Earth.
Johnny Hodges left the scene
And Clarence's gone.
Still Phil's here to carry on
The love that is real,
Love you can feel.
Each time he plays.

Alternate Master
A3 - 2:29

So ya' got me cryin' the blues
And lookin' for news
Check'n' out my past life
For clues
They told me in my last life
I'd lose
But I thought that you were
different
Something really true
A genuine mutation
Of other guys I knew
But you're just another
Sad shade of blue
Gonna' find an alternate master
for you.

So ya' got me smortin' cocaine
And numbin' my brain
Hangin' out with hipsters
In Spain
Reading Aldous Huxley
In Vain
And wearin' out my copy of
"After the Rain"
When will I leave this sad state
of mind behind.

So ya' got me fastin' for days
And changing my ways
Searching for a feelin'
That stays
Lookin' for a day gig
That pays
Sleepin' by the ocean
And catchin' rays
When will I leave this sad state of
mind behind.

To Bird With Love
A4 - 5:15

A dream ago,
An energy flow
Filling the planet
With sweet music
Caught in the human race
A genius out of place
Who sang like a Bird with Love
With rapture
That was so sublime
Reminding me of the time
When we were ourselves

When we were free
To improvise a love
Free from the MADNESS
That follows close behind
The gentle gifted kind

I dry my eyes
When his music flies
Into my heart
Again and tells me
He's not too far away
He's only a star away
And I'll follow him to the end

So I'm singin' this song
To Bird with Love
Cuz Bird is my best friend...

Kim, When I Close My Eyes
Instrumental **A5 - 6:10**

The Language Of Blue
B1 - 4:05

In the Language of Blue
I speak to you
Because I know that you'll
understand
That something so outrageous
Has got to be contagious
Like in the middle ages
Those games that they played
Oh I wanna dance!

Like "The Birth of the Cool"
A subtle rule applies
One that logic defies
Those gorgeous inner voices
Were very conscious choices
And now your heart rejoices
To the subtle sounds of your
sighs

Some people say
that love is just passing show
A difficult row to hoe
A garden beneath the snow
A secret we just can't know
But I know cuz I paid my dues:
"Love is just simplin' the blues"

In the Language of Blue
I'd like to tell your lips
That I'd like to try them on for
size take a trip inside your eyes
I've finally come to realize
that I speak the Language of
Blue
Because of You
Giants steps are you!

The Band In Heaven
B2 - 3:45

And when I think of Trane,
That I'll never see him play
again;
I have one thought to ease my
pain:
He's in the Band in Heaven

Where the cats they wail all day
Cats who've always had
So much to say,
Are free to say it
in a heavenly way
In the Band in Heaven.

Fathers of yesterday
like Bird and Prez
Listen lovingly
to what Dolphy says.
Fathers of tomorrow
Tum on to Scott LaFaro.
While Duke writes charts
For sophisticated hearts.

Booker, Brownie, Louis and Lee
Teaching Gabriel
how a tone should be,
So that somebody
Maybe even he
Can do his thing
In the Band in Heaven,
Where the angels swing.

Hopalong Cassidy
B3 - 6:50

Hopalong Cassidy
was played by William Boyd
He wore a funny suit and hat
So he could stay employed
He was brought to you by
Dairy-Lea
And when I was three
I couldn't understand
Why a forty year old man
Was brought to me
By a cartoon cottage cheese

Oh the things that go into your
head
While searching for love and
thoughts that should be,
Oh the thoughts that feed your
talents
We are creatures of a logical
evolution
Developing like photographs
and all of a sudden
You find yourself watching:

Clayton Moore
he played the Lone Ranger
He wore a funny mask
So he'd disguise
Sky King was played by Kirby
Grant
George Reeves played Superman
He wasn't as pearly as Nietzche
Would like him to be
But he was hip enough for me!

My Friend Picasso
B4 - 4:48

My friend Picasso
helped me shape my mind
In magic lines

that grew inside my head.
So delicate were feelings only he
could paint in me
I hoped that we would wed.
And I would leave home and
move
Inside of the Louvre.
And maybe watch him draw a
goatee
On Duchamp.
Or maybe, he would choose me.

My picture hewn with love
in Pablo's hand
As I would stand among
immortal frames.
While all my friends were
mixing fingerpaints.
I stood with saints and
memorized their names.
And thought,
"My God, I've come far
To be where we are."
My friend, Picasso looking up
at me
His easel-free,
Will always be
My favorite memory.

The Record Collector
B5 - 5:33

I love spaghetti
And Dean Benedetti,
My cats I love to party
And my hair's too long.
My mustache
Is my record collection
Nothing turns me on
Like a velvety sound song.
"Indigos" by Duke;
Cadenzas played by Newk.
They all say I'm a kook,
But I don't care.

I bought 'em when they made 'em
Early attempts, Early Tatum.
Ain't I played 'em and I played 'em
'Til I wore them out.
And when it comes to matters
Concerning vinyl platters,
I'm like a mad hatters
That were just let out.
I think Rarest overall,
Impressionistic as hell,
But you let Debussy
Had voicings money juicy.
Bill Evans even used them in a
trio blues, see
And I dug it.

So I asked him for the changes
to "Waltz for Debby"
One night
At The Village Vanguard.
He took them out on a napkin,
Altered, and everything.
I went home to my axe,
began to relax,
And I sounded like the real thing.
I finally felt that I could swing.

Personnel:
LARRY GELB - piano
KIM PARKER - vocal
GARY LEFEBVRE - saxes
TIGER OKOSHI - trumpet
DOUG SMITH - bass: A3

MIKE RICHMOND - bass: A2,4,5 / B1
PAUL ROSTOCK - bass: B4
ADAM NUSSBAUM - drums: A2,4,5 / B1
GLEN DAVIS - drums: A1, B2,3,5
ROY CUMMING - bass: A1, B2,3,5
BOB VENTRELLO - drums: B2, 3, 5

POEM

It's never been easy to find
Good songwriters with a jazz
mind,
But here's one I think you
should know,
He writes all the words and can
blow.
His tunes are a groove, the
harmony's there,
And he drops them like eggs.
My God he's prolific,
Ona day I asked him if he would
dare
A musical portrait of my
mother-in-law.
The very next day, like an
Ingrained habit.
He pulled from his hat a musical
rabbit.
He's quite a guy, this phantom
from Scranton
He knows all the cats, from
Satchmo to Blanton.
(Even Lawrence of Cranston).
So, It's with a great deal of
pleasure and pride,
I urge you to check out this
new Cadence side.
P.S. The singer is great and I
used to
She swings! By the way she's
my daughter.
Phil Woods - 3/4/82

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CADENCE: How old are you? Where are you from?
LARRY GELB: I am 32 years old. I was born in Scranton, Pennsylvania.

CAD: Piano lessons?
L.G.: I started playing seriously when I was seven years old. I used to go to the movies just to hear the soundtrack and then I'd run home and play the whole score on the piano by ear. Then when I was 11 years old I started composing and writing lyrics. I got seriously into Jazz through Bill Evans. I found the album "Conversations With Myself" and he was doing the same kind of thing I was doing, only more advanced. I got turned on to him and he became my kind of father figure in music. And then the Miles band with Tony Williams had just come out around that time and I got heavily into that. Those were my two strongest influences, as far as form goes; Bill Evans and Herbie Hancock with Miles. Than I backtracked and studied thousands of hours of Bird and Bud Powell to get the roots. Then I was heavily into Paul Bley and Ornette Coleman through the *Free* thing.

As a song writer, Rodgers and Hart are my favorites - so I'm basically kind of an ingradient of all those things.

CAD: My strongest formal influence was through Madama Chaloff, who was Serge Chaloff's mother, she was my piano teacher. She totally straightened me out completely. I got in touch with her through Steve Kuhn, he was one of her students. She taught yoga, psychic healing and Russian piano technique and blended it all into one thing. She was the most influential person in my life. She was an amazing woman who turned me on to myself. I had the talent, but she pointed me in the right direction.

CAD: Didn't she live in Boston?
L.G.: She did, I moved to Boston to be with her.

CAD: Did your family like Jazz?
L.G.: My folks were big band fraaks. In 1950 television had not taken over yet and they mostly played records so I constantly heard that and lots of Frank Sinatra records, so I was exposed a lot to Harold Arlen, Cole Porter, Rodgers & Hart, Jerome Kern and all the great song writers. I always knew what I wanted to do since I was a little kid, I wanted to be a writer, composer and player - and that's all I've ever done. I'm a 24 hour a day musician, that's it, that's my whole life.

CAD: Now you live in a non-metropolitan area which has a heavy Jazz involvement.
L.G.: Right, in the Delaware Water Gap. I had been living in Manhattan until 1979, I moved out there about eight years ago. I had a quartet out there with Gary Lefebvre. I moved back here in 1979 to be near my first person I met was Kim (Parker). And from that moment on we've had a musical life, affair, not both but highly developed unique talents and were both dying for recognition outside our small circles. Phil Woods has been immensely helpful to me as far as recognition goes, as has Chan, Kim's mother, in Europe.

CAD: Your lyrics were written before this.
L.G.: Yeah, since 11 years old.

CAD: Who was singing it?
L.G.: Nobody. When I would play in clubs we would just do the tunes. I would just do the lyrics for friends of mine, but there was never anybody who was hip enough to quit them off - that was accesible to me.

When I saw what Kim could do, I just used to write three tunes a day for her. I really had somebody who could be very real.

I started writing espacially for Kim, I wrote like 43 songs for her the first year.

CAD: Did the music change?
L.G.: No, I just wrote more of it, I just tripled my output, 'cause I knew it could be interpreted immadiately.

CAD: Your songs have a lot to do with the whole Bop movement and Bird in particular, don't you find it ironic...
L.G.: Right, I see the magic, my entire life is on a path and has always proven itself. When I moved to California I just used to practice and compose 15 hours a day and I had a picture of Bird right by the piano for two years. Then I moved into the Delaware Water Gap,all of sudden I met Kim, and this whole thing came into being and I started writing these historical songs. When I met Kim she was calling herself Kim Ibeko. Then people would just say, "Kim Ibeko, Charlie Parker's stepdaughter." She is officially Kim Parker that's tha only official name sha's had since she was a little girl.

CAD: It's hard to believe that you write all the music and lyrics, she sings them with such empathy.
L.G.: Everything on this album was written specifically for Kim and with her in mind to do them. "My Friend Picasso" is really autobiographical, we were coming home from a gig one night and we were driving and there was a little Alice in Wonderland fantasy playmate was Pablo Picasso, While she was telling me about it, I wrote the song in my head.

CAD: The lyrics seem so natural to her.
L.G.: That's tha amazing thing about our relationship.

CAD: Kim don't sing!
L.G.: I do sing, in fact, I sound like Dorough only I don't have that much confidence in it - I consider myself a writer and a player. Basically, I try to incorporate the strongest Jazz roots as far as form and on tradition I go with the lineage of song writers.

CAD: What inspiral you to write "Jazz At The Philharmonic"?
L.G.: We were hired to do a benefit concert for the North Eastern Philharmonic Orchestra. A Jazz concert to raise money for classical orchestras. I wrote it for that occasion saying it would never be the other way around.

CAD: Any other ventures at the present?
L.G.: Yeah, writting a science-fiction book right now about an archaeologist who discovers an ancient city that's like two million years old and he finds out that there's a civilization society where being a Jazz musician is a lucrative thing - nobody will believe it (laughter).

CAD: That's science fiction.

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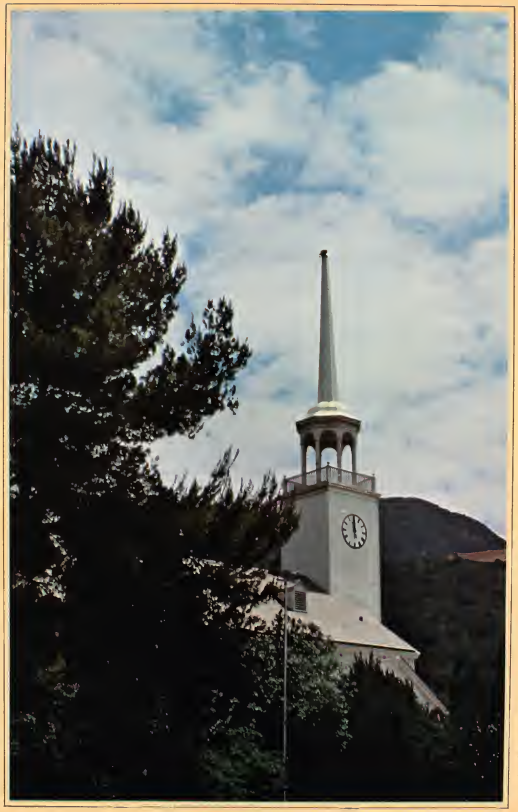
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SIDE ONE

BLUE EYES CRYING IN THE RAIN (F. Rose)	ASCAP	2:38
ONE DAY AT A TIME (Kristofferson; Wilkin)	BMI	3:33
I'LL FLY AWAY (A. Brumley)	SESAC	2:55
AMAZING GRACE (Trad.; arr. A. Cannon; L. Willis)	BMI	3:10
WHY ME (LORD) (K. Kristofferson)	BMI	2:57

SIDE TWO

(THERE'LL BE) PEACE IN THE VALLEY (FOR ME) (T. Dorsey)	BMI	2:43
JUST A CLOSER WALK WITH THEE (Trad.; arr. A. Cannon; L. Willis)	BMI	3:09
YOU CAN'T BE A BEACON (M. Cooper)	ASCAP	2:31
IT IS NO SECRET (S. Hamblen)	BMI	2:50
EVERYTHING IS BEAUTIFUL (R. Stevens)	BMI	2:40

PRODUCERS: LEWIS WILLIS & ACE CANNON
ENGINEERS: LEWIS WILLIS & AL PACHUCKI
STRING ARRANGEMENTS: AARON NESBITT

Musicians:
Steel Guitar—Lloyd Green
Rhythm Guitar—Tommy Allsup, Jimmy Capps & Robert Thompson
Bass Guitar—Henry Strzelecki and Thomas Cogbill
Drums—Willie Ackerman
Lead Guitar—Billy Sanford, Peter Wade & Reggie Young
Piano—Jerry Smith & T. O. Eartheart
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at home and abroad



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sherwoods at home and abroad

Gracing the cover of the Sherwoods' sixth album is our "broad"—"ducky" Elsie Leach, the Scottish Lady-of-the-Ivy-Room. Appropriately, she has exactly twice the tradition of Cornell as do the Sherwoods, seventeen years compared to their "8½". There have been some changes made throughout these years; their repertoire has dropped a lot of the old "modern sound" of college groups in favor of increasingly complex and dramatic "folk" and "musicals" arrangements, spring tours have ranged as far south as Barbados Island and successively to the Dorado Beach Hotel in Puerto Rico and Caneel Bay Plantation in the Virgin Islands, and, of course, new members have brought in their own ideas of on and off-stage entertainment. On the front cover, left to right, are Mike Kinney, Bill Freemon, Rob White, Lady L, Craig Shumate, Ron Johnson, and above him Bill Shernit, John Perine, Fred Kewley, Denny Riddick, John Duggar, Geof Hewitt, Jim White, and Bozo Chagnon.

SIDE ONE

A TASTE OF HONEY One of the important functions of music is creating the proper mood to involve the listener in the lyrics. This song is interpreted as a thought process. As a forsaken man thinks about his lost love he changes moods many times. As the song opens, a sad tone is established, moving gradually to the hopeful: "but I'll take with me the warmth of thee." The solo creates an eerie feeling of loneliness, moving into an increasing feeling of frustration; then, a sigh of hopelessness gives in to deep depression. "She will return" is shouted, then repeated as a questioning afterthought. As the words "She'll come back for the honey and me" are sung, the bright sound of "honey," a self-definition, is lost to the final realization of "me," and the concluding thoughts build into wild frustration, indicating the probable fate of this love.

SHENANDOAH The Sherwoods learned this American folk song in the musty laundry room of a German hotel during their 1964 European Tour with the USO. Throughout the summer, troops commented on the song, probably because they could easily identify with the theme—"far away, across the wide Missouri." Bill Shernit solos.

SUMMERTIME Although this is a lullaby from Gershwin's Porgy and Bess, all of the lyrics are not conducive to sleep. John Perine sings about the present and future life of this child. The future is one we all expect—"you'll spread your wings and you'll take to the sky." Rob White's haunting whistle adds to these thoughts.

ALLENTOWN JAIL Fred Kewley sings of the consequences of a love that is more powerful than justice, and the unhappiness this can cause. In this song there is a plea to the upholders of justice —a suggestion that stealing the diamond was justified.

MOON RIVER The theme song of the movie Breakfast at Tiffany's, "Moon River" will go down as one of the classic tunes of our day. The Sherwood arrangement is essentially a duet with the other parts adding lower harmony and movement much as might be played by the left hand on the piano. The song is a loose metaphor of a person's longing and a river's flowing; both are "after the same rainbow's end," an end sought whether or not it exists.

A BRIGADOON MEDLEY The Musical *Brigadoon* concerns a fantasy world in the Scottish Highlands. By falling in love with a girl of Brigadoon, a wandering hunter is forced to choose between this world and the real world outside. The final words of this medley, sung by Bill Shernit, "In thy valley, there'll be love," contain the theme of the three songs—"The Heather on the Hill," "Come to Me, Bend to Me," and "Brigadoon" itself. The first two songs are the kind of invitation one might receive if he were to go to Brigadoon, the subject of the third song. Special note should be given to the outstanding lyrics of these three tunes.

SIDE TWO

HANGMAN Mike Kinney, the soloist, brought this unusual approach to the old folk song to the Sherwoods. It is a pulsating, increasingly frightening idea. As a man nears his final living moments, grasping for help from those who have come to see him die, he is refused the hangman's fee by first his father, then his mother. Traditionally the hangman could be "bought off"; the tension mounts as we await the answer of his sweetheart—his last hope.

TRY TO REMEMBER The most popular song from the musical The Fantasticks, "Try to Remember" presents many ideas analogous to life. The listener, if caught up by the mood, should receive personal impressions from his past that he would like to "follow," but due to various circumstances has been unable to. The arrangement is dramatic in nature and effective in large concert situations such as those at Hartford, Carnegie Hall, the University of Michigan, or the Sherwoods' own "Fall Tonic."

THE HOUSE OF THE RISING SUN Bozo Chagnon growls out the ill-fated life of a drunkard-gambler. The climax is expressed by the group as it describes what such a man looks for and needs to be satisfied. Remorsefully Bozo returns with a word of warning for his brother, finishing with a final description of the destructive powers of the House of the Rising Sun.

IMAGINATION "Imagination is funny, it makes a cloudy day sunny" is one of the fine images of this love song. The song describes what one's imagination can do for a relationship, especially when the prerequisite, love, is not reciprocal. The song ends with a bemused 'question' and the hope of a positive answer.

SOMEONE IN LOVE Bill Shernit gives new depth and intimacy to one of the oldest songs in the Sherwood repertoire. This is a fine example of Bill's outstanding soloist abilities and sensitivity to the mood of a song. Here he is found "feeling like someone in love."

BURY ME (Beneath the Willow) Since the album contains musical thoughts that describe contrasting sides of love, it is fitting that Rob White ends with a statement of choice. Either he is successfull in love or he considers himself a failure in life. The only possible solution, he feels, is death—"maybe then she'll think of me." The lyrics suggest the wider meaning that we often realize a person's value only after losing the chance to express it.



Leader: Fred Kewley
Cover Design: John Duggar
Correspondence: SHERWOODS, Willard Straight Hall, Ithaca, N.Y.

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The GLENN MILLER Story



MCA-1624

JAMES STEWART

BACK IN 1952, I was at Universal Studios filming "Thunder Bay" with Joanne Dru and Dan Duryea. The director, Anthony Mann asked me one day if I would consider playing the role of Glenn Miller in a movie based on the life story of the great band leader. It didn't take me half a second to decide, because I'd been a fan of his way back since the Glen Island Casino days. I'd seen Glenn perform with his band in Princeton a couple of times and I just loved his music. There was a hitch, however, because Helen Miller had turned down all offers to capitalize on her famous husband's popularity with a biographical novel or a motion picture based on his great musical career. The problem was that when Glenn Miller disappeared over the English Channel on December 15, 1944, the ill-fated flight captured news headlines for many years as rumor followed rumor that Miller still lived. The many news stories may have intrigued the public, but it shattered the emotions of his late widow and drove her into anonymity with her two children, Steve and Jonnie Dee. • Anthony Mann, producer Aaron Rosenberg and I later met with Mrs. Miller and explained that we would treat the screen biography of her husband with honesty and sincerity, making a pledge with a written promise to give her final approval of the script, page by page. In this manner, over a cup of Mrs. Miller's coffee, "The Glenn Miller Story" began its journey to the screen, capturing the true life of Glenn Miller in a dramatic screen biography. • After I received the first script, I didn't realize what a wonderful story it was—it was fascinating and had everything—a great love story, a cavalcade of American dance music, humor, pathos and a rekindling of a brief era that served as the background music for some of the most romantic memories of a generation. Miller's "Moonlight Serenade" perhaps accompanied more marriage proposals and declarations of love than Wagner's "Wedding March." • I began preparing myself months before production to learn the mechanics of playing a trombone. Under the guidance of Joe Yukl, a noted jazz trombonist who incidently records the title role on this soundtrack, I mastered every note for both conducting and playing, twenty three numbers, but I never actually blew a single note. You see the noise that came out of my trombone was so bad they had to put a cork in the mouthpiece to make sure I would never be heard. • Because the music in "The Glenn Miller Story" was produced in four-track stereo, the original Bluebird RCA recordings of Miller's arrangements could not be used. Instead, the Universal-International Music Department, under the guidance of Joseph Gershenson and Henry Mancini, acquired all the original manuscripts in Miller's library and copy-traced, note for note, the ad lib solos in each tune. Seven members of the original Glenn Miller Orchestra were located to become the foundation of the all-star musicians who recorded the numbers. They included Chummy MacGregor, piano; Babe Russin and Willie Schwartz, reeds; Dick Fisher, guitar; Rollie Bundock, bass; Zeke Zarchy, trumpet; and Paul Tanner, trombone. • The tunes highlighted in this soundtrack include such Miller hits as "Moonlight Serenade," "Little Brown Jug," "Pennsylvania 6-5000," "Tuxedo Junction," and "American Patrol." In addition, one of the most exciting numbers is a classic jam session of "Basin Street Blues," featuring Louis Armstrong. • Glenn Miller truly had a unique sound all his own. His style was never limited to stereotyped introductions, modulations, first choruses, endings or even trick rhythms. The fifth sax, playing the clarinet notes most of the time lets you know whose band you're listening to. In his march towards success, he held three trump cards—his undeniable talent as an arranger, his enormous skill as a manager and organizer, and, of course, his orchestra. He was a genius for editing arrangements. He'd listen to a new one and suggest a slightly different voicing or a different background behind a solo, and the whole thing would suddenly fall into place. For example, Joe Garland had written a piece based on the music from Fletcher Henderson's "Hot and Anxious" which Artie Shaw had played, but never got around to recording because its length exceeded the capacity of a 78 rpm record; Glenn Miller took hold of it, did the necessary pruning and reshaping and transformed it into the classic "In The Mood." • Glenn Miller's music is just as popular today as ever. I had not seen "The Glenn Miller Story" in 30 years. When I screened it recently, I marveled that the music is as fresh and unique as ever—just as the Miller legend itself lives on. • Although Miller led the Number One band in the nation when the United States entered World War II, he joined the Army Air Force, in order to bring his music to our fighting men overseas. Eventually Glenn Miller made the supreme sacrifice for his country. • On the anniversaries of the 40th year of his tragic disappearance and the 80th year of his birth, I'm very honored to salute Glenn Miller. He will never be forgotten, for the world will always have the wonderful music he created. • Long live that magnificent sound.

James Stewart

Side One

MOONLIGHT SERENADE
TUXEDO JUNCTION
LITTLE BROWN JUG
ST. LOUIS BLUES-MARCH
BASIN STREET BLUES*

Side Two

IN THE MOOD
A STRING OF PEARLS
PENNSYLVANIA 6-5000
AMERICAN PATROL
OTCHI-TCHOR-NI-YA*

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JAMES STEWART JUNE ALLYSON

HENRY MORGAN CHARLES DRAKE GEORGE TOBIAS BARTON MacLANE
FRANCES LANGFORD LOUIS ARMSTRONG GENE KRUPA

Written by VALENTINE DAVIES and OSCAR BRODNEY Produced by AARON ROSENBERG Directed by ANTHONY MANN

GENERAL AUDIENCES All Ages Admitted

DOLBY STEREO

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with Gisèle Peyron, Irène Kedroff, Lucie Rauh, Nathalie Kedroff and an instrumental ensemble directed by

NADIA BOULANGER

SIDE 1

Hur che'l ciel e la terra (5'41)
Madrigal for six mixed voices, two violins and continuo from the eighth book of madrigals. Madrigali guerrieri et amorosi (1638)
The words are the octave of a sonnet by Petrarch:

"All nature is at rest: the stars are shining; the sweet shades fall; the night sleep, thought and desires rock me. While regretful tears flow, I think only of the thought of her I love brings me peace."

Lasciatemi morire (2'46)
Madrigal for five voices and continuo from the sixth book of madrigals (1614). This is the first part of an arrangement by the composer of the lament for solo voice which is the only surviving fragment of his opera Arianno (1608). The words are by Ottavio Rinuccini. Ariadne learns that Theseus has deserted her. She is left to mourn her fate on the island of Naxos:

"Let me die! I suffer beyond hope of solace. Ah, let me die!"

Zefiro torna (7'47)
Chaconne for two tenors and continuo from Scherzi musicali (1632), reprinted after Monteverdi's death in the ninth book of madrigals, Madrigali e canzonette (1651). The words are by Ottavio Rinuccini:

"The west wind returns and nature revives as its breath flowers nestled gaily sing happily. Philacus and Nisa and valleys re-echo their song. Dawn is more lovely, the sun more bright, the shore more glorious. But I wander alone, tormented by the brightness of her eyes, and sometimes I weep and sing their praise."

Ardo (4'08)
This is a duet for two tenors and continuo from the eighth book of madrigals. Madrigali guerrieri et amorosi (1638), reprinted in the posthumous ninth book. Madrigali e canzonette (1651). It is a short piece in recitative style with sudden changes of mood to suit the words. It begins with a passionate outburst on the word ardo (I burn):

"I burn and dare not disclose my passion, and in the secret lies more suffering. Sometimes I take courage and cry aloud for help. But if I seek solace in her presence, terror seizes me and I dare not look or speak. When I would utter my passion the words die on my lips."

SIDE 2

Ohime, dov'è il mio ben? (1'40)
Romanesca for two sopranos (here sung by two tenors) and continuo from the seventh book of madrigals (1619). The complete piece is in four parts, of which this is the first. The words are by Bernardo Tasso:

"Where is my heart's joy. Who has robbed me?"

Chiome d'oro (2'25)
Canzonetta for two sopranos (here sung by two tenors), two violins and continuo from the seventh book of madrigals (1619).

"Tresses of gold, you bind my heart. Bright pearls, should you reveal those roses. I am undone. Lovely stars, your laughter is my ruin. Lips of coral, if you speak, I am happy. Ah, joyful bondage, sweet undoing, blessed wounds."

Il ballo dell' ingrate (8'45)
Ballet in genere rappresentativo for solo voices, strings and continuo. First performed in Mantua, June 4, 1608. First printed in the eighth book of madrigals. The words are by Ottavio Rinuccini. The scene begins at the mouth of Hell, with flames greedily jumping forth from inside. In the foreground Venus and Amor plead with Pluto to allow the enume ingrate (the women whose hard-heartedness in love has condemned them to eternal punishment) to return for a few moments to the world above, so that their misery may be an object lesson to those ladies in the audience who are equally cruel to their admirers. Pluto consents. The enume ingrate appear on the scene and dance a solemn measure. Their liberty is short-lived, however, for when Pluto's homily is ended, they are condemned to return to their dark horror. Their final appeal is to the ladies who have witnessed their misery, whom they beg to learn pity.

Pluto "Desires, farewell; and you, rebellious spirits, follow me." (Dance.)
"Fear not, gentle ladies. I came not like them to mock. Ladies, if prayers and sighs cannot move you, then let the pale ones intervene. Beauty passes with the years, it is folly, my ladies, to be cruel." (Farewell.) "The enume ingrate." "Your liberty is eternal, return again unbidden in Hell." (Dance.)
"Return to your dark prison. Oh wretched enume ingrate! Ah, cruel command, that bids us return there and leave behind us such sun and stars. Ladies, learn pity from this scene." "Fear not the enume ingrate. Ladies, learn pity. One of the enume ingrate." "Sink, heavens, torment! Where are the glories, the bowers, the sacred mansions of the blessed? Farewell, fair heaven, farewell sun! And is it true I'm going to leave you for ever?" "Fear not the enume ingrate. Ladies, learn pity."

Amor (Lamento della Ninfa) (4'13)
Madrigal for soprano, two tenors, bass and continuo from the eighth book of madrigals. There are properly three parts: an introduction sung by the three male voices, the nymph's lament, and two lines of concluding narrative, also sung by the three male voices. The third part is not recorded here. In the second part the soprano is the nymph who sings the lament, while the three male voices sing the few words of narrative above: il ciel mirando il pio fermo) and also the two lines of sympathetic comment (miserello, etc.), which in the original poem were a refrain after each verse. The words are by Ottavio Rinuccini:

"Dry, but not drowned, when I mad left her dwelling, grief-stricken and full of sighs. Heedless she roamed and wept for the lover she had lost. "God of love said she, and stood gazing up to heaven, bring back my faithless lover, or end my days with death. Ah, hapless me! I would not have him sigh unless here far from me. In vain my passion, he will have none of me, yet perhaps if I fly, he will sue again. Ah no! may he fairer, but she is not so faithful. She will never give him kisses like mine. But enough — he knows all too well."

Ecco mormorar l'onde (3'06)
Madrigal for five voices from the second book of madrigals (1590). The words are by Torquato Tasso:

"The morning breeze ruffles the water and flutters the leaves, the birds begin their song, the east is bright. It is dawn! The sea is a mirror, the front sparkles, and the meadow is covered. Ah, lovely dawn! And with the dawn comes the breeze that tickles every fevered heart."

—𝄐—

NADIA BOULANGER was born in Paris on 16th September, 1887. Her father, Ernest Boulanger, was a former Prix de Rome winner and a professor at the Conservatoire; her mother, of Russian origin, was the daughter of Prince Micheletzky. Her younger sister, Lili Boulanger, an affecting figure in the musical scene, died very young, leaving work of importance which has its place in history.

Nadia had a most brilliant student career at the Paris Conservatoire. At fifteen she gained the first prize for Harmony; the following year, 1904, those for Organ, Accompaniment and Fugue (class of Gabriel Fauré). In 1908 she won the First Second Grand Prix de Rome. By this time she already had an impressive list of compositions to her credit. Among other things she had written in collaboration with Raoul Pugno an opera, La Ville Morte, to a libretto by Gabriele d'Annunzio. But, in 1913, she answered the call of her vocation and abandoned composition in order to devote herself to teaching.

It is impossible to list all the composers who profited by her advice; all the teachers she trained and who spread her doctrines throughout the world. However I would like to mention a few names which have come into prominence: Aaron Copland, Igor Markevitch, Walter Piston, Per Nørgaard, Jean Françaix, Clifford Curzon, Michel Spisak, Ros Harris, Leo Preger, Marcelle de Manziarly, Zygmund Mycielski, Lennox Berkeley, Annette Dieudonné, Theodore Chanler, Antoni Szalowski, Dinu Lipatti. Along with her teaching activities, she conducted for La Société des Concerts du Conservatoire, for the Royal Philharmonic Society (London), the London Symphony Orchestra, the BBC Symphony Orchestra. She was the first woman to occupy the rostrums of the Boston Symphony, Philadelphia, and New York Philharmonic orchestras. In 1938 at Washington — to be precise, at Dumbarton Oaks — it was she who directed the first performance of Stravinsky's "Dumbarton Oaks Concerto".

With the vocal ensemble which she formed, and to which I had the honour of belonging for several wonderful years, Nadia Boulanger toured throughout Europe and America and also made many recordings. The composition of her programmes was a reflection of her own aesthetic, her own conscience, of her alert awareness of the chain of evolution which links the past to the present and the present to the future. It resulted in some unexpected rapprochements, contrasts, daring juxtapositions, but the arrangement was always logical, clear, and — is not this the prime essential? — profoundly moving.

It was in 1937 that Nadia Boulanger undertook the recording of her album of vocal works by Claudio Monteverdi. It is desirable to emphasize the historic import of this first appearance of the name of Monteverdi in the record catalogues. Leo Schrade, in the preface to his book Monteverdi, Creator of Modern Music (Norton & Co Inc, NY) pays homage to Nadia Boulanger in pointing out that her recordings mark the starting point of the movement which has, today, restored the Master of Mantua to his place among the greatest of musicians.

Nadia Boulanger died in 1979.

Adapted from notes by DODA CONRAD

CLAUDIO MONTEVERDI, the son of a doctor, was born at Cremona in 1567. There he learned the foundations of his craft under Marc' Antonio Ingegneri, who was in charge of music at the cathedral. In 1590 he was appointed a string-player at the Court of the Duke of Mantua and in 1602 became Maestro di Cappella at Saint Mark's, Venice where he spent the remainder of his life. In 1632 he became a priest. He died in 1643 at the age of 76.

While still at Cremona he published a collection of church music and his first book of madrigals. Four more books of madrigals date from his residence at Mantua. The sixth, seventh and eighth books were not published until after he moved to Venice. The range of Monteverdi's genius was wide — in his church music he showed himself an equal master of the conservative style in which he had been brought up and of the newer baroque style in which instruments played an important part and offered opportunity for virtuosity. Most of his operas after Orfeo are lost, but two, dating from his old age, have survived — Il ritorno d'Ulisse in patria (1641) and L'Incoronazione di Poppea (1642). In both of these there is an extraordinary awareness of the new developments in dramatic writing.

In his harmony, Monteverdi accepted all the refinements and subtleties to be found in the late 16th century madrigal and sometimes went further in creating brusque clashes designed to underline the text. But he was also capable of writing in an innocent and carefree style, putting all the emphasis on melody or the beauty of two voices in duet. Chiome d'oro, included here, is an excellent example of this gay, uncomplicated attitude, just as the madrigal version of Lasciatemi morire illustrates the use of tortured harmonic progressions to describe incurable grief. Monteverdi, the most universal genius of his time, still has surprises today, even for those who know his music reasonably well.

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The Cover illustration shows Nadia Boulanger and her ever-reliable en route (on the L'Atlantique on board the S.S. Champlain in 1938. Reproduced by kind permission of EMI Ltd

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stereo SOL 299

MUSIC BY
MONTEVERDI
1567-1643

EDITIONS DE L'OISEAU-LYRE



ILSE WOLF • ROBERT TEAR
GERALD ENGLISH • CHRISTOPHER KEYTE

ENGLISH CHAMBER ORCHESTRA
RAYMOND LEPPARD

MUSIC BY MONTEVERDI

STEREO
SOL 299
(INSERT INCLUDED)

(1567-1643)

SIDE ONE

1. Bel pastor
2. Ohimè ch'io cado
3. Fugge il verno dei dolori
4. Non così tosto io miro
5. La pastorella mia spietata
6. Dolci miei sospiri
7. Lidia spina del mio core
8. O rosetta che rosetta

SIDE TWO

1. Lamento della Ninfa
2. Della bellezza le dovute lodi
3. Si dolce è il tormento
4. Gira il nemico insidioso

ILSE WOLF (Soprano) ROBERT TEAR (Tenor)
GERALD ENGLISH (Tenor) CHRISTOPHER KEYTE (Bass)

A section of the ENGLISH CHAMBER ORCHESTRA comprising
Leader: KENNETH SILLITO Violin
JOHN WILLISON Violin
QUINTIN BALLARDIE Viola
ALEXANDER TAYLOR Viola
BERNARD RICHARDS Cello
PHILIP SIMMS Double bass

Directed from the harpsichord by RAYMOND LEPPARD

Harpsichord by Thomas Goff

Cover: Portrait of Monteverdi from "Fiori Poetici" (1644). Decoration from the 1615 edition of Monteverdi's madrigals published in Venice by Ricciardo Amadino

One of the peculiar characteristics of some great composers is that they represent both the climax and the end of some musical forms, which they brought to their greatest splendour. These forms, which had existed and evolved steadily for many years, had taken root and had germinated into a well-established and definite style until the arrival of a musical genius, who uprooted them and refashioned them in his own image, exploring hitherto unknown possibilities and finally releasing from their inevitable end the seeds of a new epoch. Nearer to our own time we see this process taking place in respect of Beethoven and the classical Sonata form, and, after, in Verdi and the 19th-century Italian opera; both these composers foreshadowed in their late works the termination of a development to which they had so powerfully contributed.

When Claudio Zuan Antonio Monteverdi was born in Cremona in 1567 (and christened there in May 15th), vocal polyphony in its many forms had been in existence for over two centuries; of all the secular forms the madrigal had reached the greatest perfection and also the greatest popularity, steadily evolving into an intimate partnership between music and poetry. The style of madrigal writing and madrigal singing was not only fully established in its smallest details, but it developed an almost international idiom through its ramifications which spread from Italy through Europe and into England. Monteverdi, who died in Venice on the 29th November 1643, found himself balanced not just between two centuries but between the Renaissance and the Baroque Age, a most delicate position given by very few composers in the history of music have been able to sustain with such inspired skill. His vast output of madrigals, published in several volumes between 1587 and after his death in 1651, do not represent the continuation of the work so eminently carried out in this field by his predecessors and contempories, but an entirely new conception of the relations between words and music. Like Verdi over 200 years later, Monteverdi was not specifically an inovator in the harmonic or formal manner; the revolution they both brought to music sprang from the spirit rather than the letter, from the novelty of the conception and from the ruthless urgency with which they applied it. In both composers there was a "sense of drama", which was worth more than a hundred instrumental or harmonic inventions. In the early 17th century vocal music stood on the threshold of melodrama, which Monteverdi adopted boldly and with a total awareness of its possibilities, but his unfailing sense of the dramatic impact which can be created by the combination of music and word is perhaps more apparent in the more compact and condensed form of the madrigal than in his surviving operas. The human factor, which was essential to opera in order to give the audience the capacity to identify themselves with the characters on stage, is never absent from Monteverdi's vocal works, and sincerity in expressing real feelings rather than poetic similitudes seems to have been one of his most constant preoccupations.

It is interesting to note that when Monteverdi was commissioned to write a new opera for the Court of Gonzaga and was asked his opinion as to the dramatic possibilities of the *Favola di Peleo e Tetide* by Count Scipione Agnelli, he wrote the following remarks to Alessandro Striggio: "I have noticed that the characters are Winds, Cupids, Zephyrs and Mermaids, and therefore it would need several sopranos, and furthermore the winds too are supposed to sing. Now, how am I to imitate the speech of winds if they do not speak? And how could I by their means touch the hearts of the audience? Arianna could do this, as she was a woman, and so could Orfeo, but he was a man and not a wind. Harmonies can imitate each other about the moaning and howling of winds, the bleating of sheep, the neighing of horses and so on, but they cannot imitate the speaking of winds as there is no such a thing. As for the dances, of which there are many in the story, how could they dance without feet; and the plot, I cannot say that it convinces me, as I find it difficult to underatand and do not feel that it moves me at all. Arianna suggested to me the right kind of lament and Orfeo the right kind of prayer, but I cannot see the purpose of this, so how could I aet it to music?" (from Venice, 9.12.1616). This concern with the dramatic purpose rather than with the poetic niceties of the text is an obvious indication of Monteverdi's aim which was "to touch the heart" of the listener, not to bhudiah his ears with well-rounded musical phrases..
The 12 works on this record, realised and conducted by Raymond Leppard, are a representative selection of different moods and stages of Monteverdian style, from the 6 *Scherzi Musicali* published in 1607. to the *Lomento della Ninfa* and *Giro il nemico* from Book 8 of "Madrigali guerrieri e amorosi" published in 1638.

Side 1

Band 1. *Bel Pastor,* for soprano, tenor and continuo, on a text by Rinuccini.
Set out in the form of a playful dialogue between two voices it is included in Book 9 of *Madrigali e Canzonette o 2 e 3 voci*, published in 1651.

Band 2. *Ohimè ch'io cado,* for solo voice, strings and continuo.
This beautiful Aria, with its graceful melodic line flowing on a steady instrumental accompaniment, is very close to the operatic style which was beginning to develop quickly and distinctly in Italy in the 17th century. Published in Venice in 1624, when Monteverdi composed one of his greatest pieces, *Il Combottimento di Tancredi e Clorinda*, it obviously belonga to the period when his interest in the melodrama was most noticeable.

Band 3. *Fugge il verno dei dolori*
Band 4. *Non così tosto io miro*
Band 5. *Lo Pastorello mio spietato* Scherzi musicali, for two
Band 6. *Dolci miei sospiri* tenors, bass, strings
Band 7. *Lidio spiaa del mio core* and continuo
Band 8. *O Rosetta che rosetta*

These six pieces for three voices, continuo and instrumental ritornello, belong to the set of *Scherzi Musicali* published in 1607 by Monteverdi's brother, Giulio Cesare, and dedicated to Don Francesco Gonzaga. Particularly attractive are the fourth *(Dolci miei sospiri)*, with a melodic line which effectively suggests the sohs and sighs described by the text, and the sixth *(Rosetto che rosetto)* with its gay dance rhythm in 3/2.

Side 2.

Band 1. *Lomento della Niafa,* for soprano, two tenors, bass and continuo.
This very beautiful work belongs to the set of *Madrigali guerrieri e amorosi* published in Venice in 1638. This collection of madrigals is perhaps the most important in the vast output of Monteverdi not only because it contains some of the finest pieces he ever wrote, but also because in some cases they stand half way between his operas and his vocal chamber music. It is a triptych, consisting of a long, highly ornamented melody sung by the soprano in a declamatory style and set between two short "chorales" sung by the three male voices. These also appear in the background of the middle section, acting as "chorus" to the nymph's lament.

Band 2. *Della bellezzo le dovute lodi,* for two tenors, bass, strings and continuo.
This is included in the same collection as the *Scherzi Musicali* although obviously constructed on a different pattern. It is a *Balletto* in five continuous sections with instrumental introduction, festive and brilliant in character.

Band 3. *Si dolce è il Tormento,* for solo voice and continuo.
Another Aria, published in the same year as the one on Side 1, but more of the declamatory type and nearer in spirit to the middle section of the *Lamento della Niafa.*

Band 4. *Gira il nemico insidioso,* for two tenors, bass and continuo.
One of the *Canti guerrieri* of Book 8 (Madrigali Guerrieri e Amorosi, dedicated to the Emperor Ferdinand III), it is a most effective piece in 6 sections, terminating with an exciting Coda where the voices, gathering momentum after a few sedate bars of *Alquanlento* (Cor mio non val fuggir), rush after one another in a galloping canon of "ammazza, ammazza, ammazza".

M. Barzetti

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MUSIC BY
MONTEVERDI

Side A

Band 1. Bel Pastor.

Bnl Pastor, dal cui bnl guardo
Spira *loco* ond'io tutt'ardo
Vl'ami tu?
Si, cor mio.
Com'io desio?
Si, cor mio.
Dimmi quanto?
Tanto tanto.
Quanto quanto?
O tanto tanto.
Come che?
Come te pastorella, tutta bella.

Questi vezzi e questo dire
Non *lan* pago il mio desiro.
Se tu m'ami, o mio bel *loco*
Dimmi ancor ma fuor di gioco
Come che?
Come te pastorella, tutta holla.

Vieppiù lieta udito havrei
T'amo al par degli occhi miei.
Come roi del mio cordoglio
Questi lumi amar noa voglio
Di mirar non satii ancora
La beltà che si m'accora.

Come che?
Come te pastorella, tutta hella.

Fa sentirmi altre parole
Si pur vuoi che mi connole
M'ami tu?
Si, cor mio.
Come la vita?
No, cb'*alll*itto e nbigottito
D'odio e sdegno o non d'Amore
Fatt'albergo di dolore
Per due luci anai duo atollo
Troppo crude, troppo hollo.
Come cho?
Como tu pastorella,tutta bolla.

Non mi dir più como
Dimmi io t'amo.
Io t'amo.
Como me?
No, ch'io stesso odio me stesso.

Deh, un m'ami dimmi e spesso.
Si, cor mio.
Com'io desio?
Si, cor mio.
Dimmi quanto?
Tanto tanto.
Come che?
Come te pastorella, tutta hella.

"Fair Shepherd, whose ardent glances have set my heart on fire, do you love me?"
"Yes, my heart."
"As I wish it?"
"I do, my heart."
"Tell me, how much?"
"Very much."
"Tell me, how?"
"As you do, my beautiful Shepherdess."

"Such playful words could hardly oppease my longing. If you do love me, tell me, but not in jest, how do you love me?"
"As you do, my beautiful Shepherdess."
"I would profer to hear you say, you love me as much as your eyes."
"I do not love my eyes, the witnesses of my sorrow, as they can never feast on the sight of your beauty."
"Tell me, how?"
"As you do, my beautiful Shepherdess."
"Let me hear other words to comfort me, do you love me? Love me as much as your life?"
"No, as I am unhappy and distraught, like a vale of sorrow opened by two eyes, or rather two beautiful and cruel stars."
"Do not tell me how much, only that you love me, love me as yourself."
"No, as I hate myself."
"But if you love me do tell me, and tell me often, how you love me."
"As you do, my beautiful Shepherdess."

Baud 2. Obimè cb'io cado.

Ohimè ch'io cado
Ohimè ch'iaciampo ancora il più
Pur como pria.
E la *alio*rita mia caduta apeme
Par di aovo rigar can *lronco* lagrimar hor mi conviene.

Laaso dol vecchio ardor
Coaonco l'orme ancor dentro nol petto
Ch'ha rotto il vago aapatto o i guardi amati
Lo amalto adamantin ond'armar il meachin peasior gulati.

Folle crodov'io pur d'avor achenno aicur da un nudo arcinro.
E pur io si guerrioro bor aon codardo
Nò voglio aoatener il colpo luainghier d'un nolo aguardo.

O campioa immortal, adngno como ai *lral* hor *lugg*o indiotro.
A aott'armi di vetro iacanto orranto m'bai condotto in*lo*dol
Contro apada crudol d'aapro diamante.

Come aa punir
Tiraan'amor l'ardir d'alma ruholla.
Una dolce *la*valla,
Ua aeren volto, un vezzoao mirar
Sogliooo rilegar un cor diaciolto.

Occhi, occhi bolli
Ah ao *lu* aampro bolla la virtù, giuata pietato
Dob voi aan mi negato il guardo e'l riao.
Cho mi aia ia prigion per ai balla cagioa
Il Paradiao.
Alas, thot I fall once more, and with fresh tears shall woter my withered hopes. In my heort I still bear the traces of the love which pierced its armour. Foolish thut I was in believing that I was safe ogoinst the attach of the nahed archer. I felt secure, os a proud warrior, and now am unable to sustain the flattering blow of o single look. My pride is receding, my orms ure like frogile gloss ogoinst a diamond sword. How cruelly love can punish o feckless soul; o sweet word, o gentle foce, o comely glance can put a heort in chains once more. Eyes, you beautiful eyes, if virtue ond beauty ore still still one, do not deny me o smiling look, so thot my prison may be my heoven.

Band 3. Fuggo il verno dei dolori.

Fugge il verno dei dolori
Primavera degli amori
Se ne torna tutt'adorna
Di fioretti laacivetti.
Ma non torni tu giammai
Filli ingratn, dinpietata
A dar fine a li miei guai.

Senti piange tortorella
Quasi a*lll*itta vodovella
Che non trova che lo giova
Il suo errante, caro amantn.
E tu viver nempre vuoi
Sola in noi, delle gioin
Nascondendo i sensi tuoi.

Tu non sai che lieto atato
E'il trovarsi accompagnato
Mira Filli Amarilli
Quanto gode, con sua lode,
Di atar sempre a Tirsi in braccio,
Filli o quanto *lara*i pianto
Se disprozzi questo laccio.

The winter of sorrow passes and the spring of love returns, adorned with pretty flowers. You alone, cruel Filli, never return to put an end to my grief. Hear the cry of the widowed dove, who cannot find its restless lover; how can you wish to love alone when you do not know the joy of being together. See how happy Amarilli is in the arms of Tirsi. You will cause many tears if you despise this bond.

Band 4. Non così tosto io miro.

Non così tosto io miro
Il vostro vago ardoro
Che cess'ogni martiro
Onde m'*all*ligge Amore.
Cotanto ha di valore
Occhi vostra beltà.

Uscir dal fianco ardente
Sospir non ha diletto
Nó fa sentir dolentn
La lingua alcun suo detto
Ne giù per gli occhi al petto
Pur lagrimando sen va.

Tanto poss'io contarvi
Begl'occhi di mio stato;
Ma se viene io mirarvi
Altri si fortanato
Deh quanto sia beato
Chi mai vi baciera.

The moment I look at you I forget all the pains love inflicts upon me. No longer am I able to sigh or bemoan my tearful state. If only to see you can make a man so happy, how fortunate will be the one who will kiss you.

Band 5. La Pastorella mia spietata.

La Pastorella mia apietata e rigida
Che nott'n giorno al mio soccorso chiamola
Si stn supnrha o più che ghiaccio frigida.

Bea sanno questi boschi quant'io amola,
Sannolo fiumi, moati fiere et homini
Ch'ognor piangendo, e sospirando bramola.

Sallo qunnto fiate il dì la aomini
Il gregge mio, che gia tutt'bore ascoltami
O ch'egli in nelva pasca o in mandra romini.

Quest'albori di lui sempre ragionano
E ne la scoraa scritta la dimostrano
Ch'a pianger spesso nt a cantar mi spronano.

Day and night I beseech my heartless Shepherdess to come to my aid. Forests and rivers, mountains, beasts and men, they all know how I cry and sigh for her. The The grazing sheep and the roaming flock, the trees on which I carved her name, all know the reason for my frequent tears and for my song.

Band 6. Dolci mini sospiri.

Dolci miei sospiri,
Dolci mini martiri,
Dolcn mio dasio,
E voi, dolci canti,
E voi, dolci pianti,
Rimanete, a Dio.

Alla ria partita
Vonto a maro invita
O volubil hore,
Ma aon più querele
Duro Amor crudnle
Amn il mio dolore.

Horn i miei sospiri,
Hora i miei martiri,
E tu mio desio,
E voi, dolci canti,
E voi, dolci pianti,
Rimanete, a Dio.

Abide with me, my sweet sighs, sweet torments, sweet desire and you, sweet songs, and you, sweet tears farewell. Wind and sea bid me depart, but grieve no more, as a cruel love loves my despair. Now only my sighs and my torments, and the sweet songs and the sweet tears remain, farewell.

Band 7. Lidiu spiaa dnl mio core.

Lidin apinn dol mio core
Ond'amor mi straccia e punge
Di dolcissimo licore.
Pur talor la piugn m'unge
E neur'arte o sugo d'horbe
Il dolor mi diaacorbu.

Che laddove il cor languisce
Mollo steade, o candidotta
Quella maao, oade rupinca
Amor l'almo o i cori ulletta
E toccando e ritoccando
Mi vioa dolca il cor sanando.

Ma so Lidia il cor mi tocca
Si aoave ardor mi prendo
Che dagli occhi un guardo scocca
E l'ardir tosto riproade
Et in un aevora e dolce
Lidiu il cor mi piage e molce.

Lidia, thom of my heort, which first tears and then heals the wound it caused with a lymph so sweet, needing no other urt or herbul juice. The touch of her white hand ravishes and revives the languishing soul. When her glances once more set my heart on fire, Lidiu, stern and gentle, can break and mend it at the same time.

Band 8. O Rosetta che rosetta.

O Rosetta che rosetta
Tra'l bel verde di tue frondi
Vergognosa ti nuscondi
Come pure donzelletta
Che sposata aacor noa è.

Se dal bel cespo natio
Ti torrò non te ne caglia
Ma con te tanto mi vaglia
Che ae lodi il pensier mio
Se servigio ha sua mercè.

Caro pregio il tuo colore
Tra le man ai a di colei
Che governa i pensier miei,
Che mi mira il petto e'l core
Ma noa mira la mia fé.

Pretty pink rose, hiding among your leaves like a shy virgin, if I pick you I am sure you will not mind when I tell you what reward I expect for my pain. May you look even prettier in the hands of the lady who rules my thoughts, who looks into my heart and yet does not see my love for her.

Side B

Band 1. Lamento della Ninfa.

Non havea Febo aacora recato ul mondo il dì
Ch'una donzella fuora del proprio albergo uscì
Sul pallidetto volto
Scorgeasi il suo dolor
Spesso gli venia sciolto un gran sospir dal cor.
Si calpestando fiori errava hor qua hor la
I suoi perduti amori cosi piangeado va.

"Amor, dicea,
Il ciel mirando il piè fermò,
Amor dov'è la fé ch'el traditor giurò?"

"Miserella, ah miserella, più no, tanto gel soffrir non può."

"Fa che ritorni il mio amor
Com'ei par fu, o tu m'accidi
Ch'io non mi tormenti più
Non vo più che i sospiri
Se aon lontan da me
Che i martiri più non dirammi affe
Perché di lui mi struggo
Tutt'orgoglioso sta
Che sì, che sì s'el fuggo
Ancor mi pregherà.
Se ciglio bu più sereao

Colei ch'el mio non è
Già non rinchiude in seno
Amor si bella fé.
Né mai si dolci baci
Mai da quella bocca havrai
Né piu soavi, ah taci,
Taci che troppo il sa."
Si tra sdegnosi pianti
Spargea le voci al ciel
Così ne' cori amanti
Mesce amor fiamma e gel.

Hardly had the morning dawned when a young maiden left her abode, her grief showing on her pallid face. Sighing she wandered over the scattered flowers, lamenting the love she had lost. She halted and looking at the sky, "Love", she said "where is the faith he promised me?"

"Unhappy woman, how will she bear his scorn?"

"Let my love return to me, let him cease to torment me. That he may sigh only when he is away from me. For him I pine and he despises me, but should I run from him he would beg me to stay. If my rival is fairer she rivals not my loyalty, nor will her kisses be as sweet as mine. But say no more, as he knows it too well."

So cried the distraught damsel, as love on loving hearts pours ardour and icy scorn.

Band 2. Della bellezza le dovute lodi.

Della bellezza le dovute lodi
Celebriam con lieto canto
E tu Ciprigna intanto
De' tuoi pregi altera godi

Godi pur ch'alta vittoria
Si prepara a' merti tuoi
Onde chiara oggi fra noi
Splenderai per nova gloria.

Ben fallò Alcide il forte
Da due begl'occhi vinto
Quanto avvinto traease
Il Can delle tartaree porte
E aallo il Dio dell'arme
Dell'ira e del furore
Quando la Dea d'Amore
Gl'impon che ai disarme.

E'la bell~zza un raggio
Della celeate luce
Che quasi aa Sol di Maggio
Temprato ardor m'adduce
Quinci nel noatro core
Naacono i fior d'amore.

Ond'ei cangiato atille
Manaueto ed humile
Mirando il suo bel volto
La spada oblia fra belle braccia accolto.

Chi di tal lume non aplend'orouto
Dirai beato invun preaume
Che vil tesoro aon gemme e oro
E valor cade contra beltade.

Dunque a lei che di beltate
Ottenn'il pregio e'l vanto
Queat'altere alme ben nute
Concordi al noatro canto
Guidano in queste valli
Per far l'honor.

Let us sing the virtues of beauty whilst you, Ciprigna, rejoice in your triumph. Well may you rejoice, as today you will shine in greater glory. Beauty is a ray from Heaven, like the May sun it lets the flowers of love bloom again in our hearts. No one can expect to know happiness when he has not been blessed by the splendour of its rays, as vain are the treasures of this earth and valour surrenders to beauty. As the brave Alcide was vanquished by two lovely eyes after conquering the Tartars, so the God of War laid down his arms when the Goddess of Love commanded him to surrender. Humble and docile, the tamed warrior soon forgot his sword when lying in her beautiful arms. Thus these proud spirits, who have acknowledged the merits of beauty will lead these dances of love prepared in her honour.

Band 3. Sì dolce è il tormento.

Sì dolce è il tormeato
Che in aeno mi sta
Ch'lo vivo coatento
Per cruda beltà.
Nel ciel di bellezza
S'accreaca fierezza
Et manchi pietà,
Che sempre quol scoglio
All'onda d'orgoglio
Mia fede aarà.

Per foco eeper gelo
Riposo noa bo
Nel porto del Cielo
Riposo huverò.
Se colpo mortale
Con rigido strale
Il cor m'impiagò
Cangiando miò sorte
Col dardo di morte
Il cor sanerò.

Se Ramma d'amore
Giammai noa aenti
Quel rigido core
Ch'il mio cor rapì
Se aega pietate
La croda beltate
Che l'alma invaghì
Ben aia che dolente
Pentita e languente
Soapirimi un dì.

La speme fallace
Rivolgam'il piè
Diletto né pace
Non aceadmo a me
E l'empia ch'adoro
Mi aieghi riatoro
Di buona mercè.
Tra doglia infinita
Tra speme tradita
Vivra la mia fé.

So sweet is the torment of my heart that I am content to suffer it for her cruel beauty. Hard and pitiless as she may be, my love will stand like a rock before her scorn. Only in the harbour of Heaven I shall find rest, healing with the arrow of death the wound pierced in my heart by the arrow of love. May deceitful hopes, pleasure and peace desert me, may my adored tormentor deny me her grace. My faith will live among endless sorrow and hopes unfulfilled. Even if no fire of love ever warmed her frigid heart, which showed no pity for the soul she enslaved, one day she may repent, and grieve, and pine for me.

Band 4. Gira il nemico insidioso.

Gira il nemico insidioso Amore
La rocca del mio core
Su, presto, ch'egli qui poco lontano,
Armi ullu mano

Nol lasciamo accostar ch'egli non saglia
Sulla fiacca muraglia
Ma facciam fuori una sortita hella,
Butta la sella

Armi false non son ch'ei s'avvicina
Col grosso la cortina
Su, presto, ch'egli qui poco discosto
Tutti al suo posto

Vuol degli occhi attaccar il balnardo
Con impeto gagliardo
Su, presto, ch'egli qui senz'alcan fallo,
Tutti a cavallo

Non è più tempo obimè
Ch'egli ad un tratto
Del cor padron s'è fatto
A gambe, a salvo che si pnò salvare
All'andare

Cor mio non val fuggir, sei morto
E servo d'un tiranno protervo
Ch'el vincitor che già dentro la piazza
Grida foco, ammazza.

The cunning enemy prowls around the fortress of my heart. Quick, prepare your arms, as he is not far away. Do not let him climb over the weak battlements, prepare to attack.
Saddle the horses.

Do not be deceived, he is approaching, in full array; quick, he is near.
All to your posts.

With mighty thrust he is ready to attack the dykes of our eyes; quick, he is here.
All to your horses.

Too late, alas, he has conquered us; run for your life, if you can, run.

My heart, in vain you struggle, you are defeated, enslaved by a ruthless tyrant. The victor is already inside the fort and cries: now for the kill.

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MONTEVERDI MADRIGALS

including "Lamento d'Arianna"



Ferrarese School. Three Singers. National Gallery, London

April Cantelo · Eileen Poulter · Helen Watts · Gerald English · Robert Tear · Christopher Keyte
Members of The English Chamber Orchestra · Raymond Leppard (harpsichordist and director)

File under CLASSICAL : Vocal : Arc Songs

H.M.V. Baroque Library (No. 25)

HQS 1102

Monteverdi Madrigals

including
"Lamento d'Arianna"

APRIL CANTELO
EILEEN POULTER
HELEN WATTS
GERALD ENGLISH
ROBERT TEAR
CHRISTOPHER KEYTE

Members of
The English Chamber Orchestra
Directed by
RAYMOND LEPPARD
(Harpsichord)

Music edited and realised by Raymond Leppard
Harpsichord by Thomas Goff

Side 1

MADRIGALS

Band 1—**Introduction and Ballo for 5 voices and 2 violins** (Solo Tenor: Gerald English)
Band 2—**Cor mio, mentre vi miro** (*text by Guarini*)
Band 3—**Al lume delle stelle**
Band 4—**Io mi son giovinetta** (*text by Boccaccio*)
Band 5—**Ohimè se tanto amate** (*text by Guarini*)

Side 2

Band 1—**A quest'olmo** (*text by Marini*)

LAMENTO D'ARIANNA (*text by Rinuccini*)

Band 2—No. 1: **Lasciatemi morire**
Band 3—No. 2: **O Teseo, Teseo mio**
Band 4—No. 3: **Dove, dove è la fede**
Band 5—No. 4: **Ahi, che non pur risponde**

A leaflet containing the original texts and English translations is enclosed with this record.

During his lifetime Monteverdi published eight books of madrigals; the first in 1587 when he was 19, the eighth, an enormous collection entitled *Madrigali Guerrieri et Amorosi*, in 1638 when he was 71. Better than any other series of his works they show the extraordinary changes of style which his creative life encompassed and for which he was himself quite largely responsible. They show, too, how the madrigal gradually evolved from the polyphonic secular counterpart of the ecclesiastical motet to a form of infinite variety in which composers in the new *concertato* style could venture their most daring experiments. The madrigals on this record are all taken from the books dating from Monteverdi's maturity; the earliest being from the fourth book published in 1603. These three [*Ohimè se tanto amate; Cor mio, mentre vi miro; Io mi son giovinetta*] show the traditional madrigal in such an advanced state of development that it begins to sound like a communal declamation of the words. The old complaint that, because of the counterpoint, you could never hear the words does not apply here. Counterpoint is used, but only for expressive ends to illuminate the meaning of the words. One has the strong impression that unlike the earlier madrigals, which were domestic pieces intended principally for the performers, these madrigals were intended to be listened to as much as to be taken part in. And the intensity of expression is something that the old forms could not contain; the falling third on the word '*ohimè!*' which pervades the whole madrigal culminates in a final '*ohimè*' which is almost incredible at this time of music's history; the sensual harmonies of *Cor mio* and the amazing tenor line to the words '*o bellezza mortale*' in the middle of the madrigal might well have been written by another Verdi two hundred years later. '*Io mi son giovinetta*' is altogether lighter and gayer but shows a virtuosity and brilliance that no other contemporary madrigalist could bring to the setting of such words. The *Lamento d'Arianna* comes from Monteverdi's second opera, *Arianna* (1608), a work which was immensely celebrated in its day and now, alas, is almost entirely lost. The most famous moment in the opera which, according to contemporary accounts, caused floods of tears in the audience, was the lament which Ariadne sings after her desertion by Theseus. So famous did it become that Monteverdi arranged it as a madrigal for five voices and so it was published and survived (the original version for solo voice also survived but not in so authentic a state). It was a controversial thing to have been done and the composer was much criticised for confining music which was intended to have the freedom of solo declamation to the rigours of ensemble singing. But the critics mistook the composer's intention. It is clear from the flexibility Monteverdi demands in his earlier madrigals that in setting the lament for five voices he was making even greater demands on the interpretative ability of his performers. There is no need for five voices to be inflexible, it merely requires more time and more expertise on the singers' part; and on this premise Monteverdi made his arrangement, asking for a continuo of cello and harpsichord to support the whole.

It is important when listening to this work that the text is clearly understood. Monteverdi was insistent that music must reflect the meaning word by word and by understanding this attitude we shall come more quickly to the heart of the music itself as it reflects all the quickly changing emotions of the abandoned Ariadne; the despair of *Lasciatemi morir*, the sensual love of *O Teseo*, the recrimination of *Dove è la fede*, the anguished waiting of *Ahi, che non pur risponde*, the desire for vengeance of *O nembi, o turbi* and the re-assertion of her love even in the utter loneliness of despair in the last lines. If we identify ourselves with the character singing these words there is a world of experience to be discovered in the music.

Al lume delle stelle and *A quest'olmo* are from the seventh book of madrigals which Monteverdi subtitles *Concerto*. By now the unaccompanied madrigal was a thing of the past. The use of continuo of cello and harpsichord frees all the voices so that they may partake as soloists and indulge in the new virtuoso techniques of singing. *A quest'olmo* even uses strings and recorders as well as continuo. It is a touching piece which may well be a re-working of a much earlier madrigal, for its style, apart from the lovely use of instruments, is simple and freshly naive. The eighth and last book of madrigals contains, as well as large-scale madrigals with instruments, a one-act opera (*Il ballo delle Ingrate*), a dramatic cantata (*Il combattimento di Tancredi e Clorinda*) and a ballo in honour of the Emperor Ferdinand. The *ballo* was a favourite form at this time, a mixture of solo singing and dance music either for several voices, or for instruments, or for both combined. Ballos were occasional pieces designed for a wedding, a birthday, or in this case, most probably, for a visit by the Emperor Ferdinand to Venice. The main character, a poet, sings stanzas interspersed by ritornellos for the instruments, in Ferdinand's praise; such sycophantic flattery seems to have caused no-one any embarrassment at this time. Finally he calls upon the ladies, accompanied by water-nymphs, to come forward and dance in the Emperor's honour. This they do to ineffable music of great charm and vivacity in which the valiant deeds of the Emperor, toppling enemy towers, roughing it on the field of war, are illustrated by Monteverdi most engagingly and, perhaps, not without a touch of ironic humour.

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MARIN MARAIS

PIÈCES DE VIOLE

from

Suitte d'un goût Etranger,

Book Four, 1717

John HSU, *Solo viola da gamba*
Louis BAGGER, *Harpsichord*
Judith DAVIDOFF, *Viola da gamba*

MHS 3298

MARIN MARAIS

(1656-1728)

PIECES DE VIOLE

from

Suitte d'un gout Etranger,

Book Four, 1717

Side 1:

Caprice ou Sonate
Muzette
Le Labyrinthe

Side 2:

Le Tourbillon
Allemande pour le Sujet; et Gigue pour la Basse
La Fougade
Allemande la Bizare
Allemande la Singuliere
Allemande la Superbe
La Reveuse

* * *

John HSU, ***Solo viola da gamba***
Seven-string gamba by Günther Hellwig
Lübeck, Germany, 1971

Louis BAGGER, ***Harpsichord***
Frank Hubbard, Boston, 1966, 2 manuals,
2x8, 1x4, buff stop

Judith DAVIDOFF, ***Viola da gamba***
Maker unknown, late seventeenth century

It is difficult to say with any certainty when and how the viola da gamba as we know it today was first introduced in France. We can only say that by the beginning of the seventeenth century, solo viol playing was a well-developed art. The achievements of a few of the outstanding performers are documented, showing that their style of playing was much influenced by the English division viol. (At least one of the French masters acquired his performing skills in England.) As in division viol, a solo performer was required not only to possess a command of his instrument but also the ability to play extemporaneously. Whether improvisation was the only form of solo playing in France during the first half of the seventeenth century we cannot tell; none of the solo viol music now in existence dates prior to the second half of the century. The one hundred years from mid-seventeenth to mid-eighteenth century was a period of great activity and tremendous progress in the art of viol playing. A new style of solo viol music evolved which shows its influence from the lute, lyra viol, and singing, as well as division viol. In contrast to improvisation, this music was carefully notated. The extant treatises and music from that period provide us with a reliable account of the incredible speed with which the French viol players carried their art to its apex. Marin Marais, one of the greatest virtuoso performers of the period and the most prolific composer of solo music for the instrument, played a major role in the development.

Marais was born in Paris in 1656, and lived there until his death in 1728. He studied composition with Lully and viol playing with Sainte-Colombe. In 1679 he was appointed *Ordinaire de la Chambre du Roy pour la Viole*, a position which he held for forty-six years, until his retirement in 1725. During his lifetime he was ranked with the best composers of his day. The list of his compositions includes at least four operas, a Te Deum, a book of *Pièces en trio*, a book of three extended works for violin, viol, and harpsichord entitled *La Gamme et autre Morceaux de Symphonie*, in addition to his viol pieces. As a viol player he was unsurpassed by anyone. He was noted for his beautifully expressive playing, and one of his contemporaries wrote that he played like an angel. Marais was married at the age of nineteen and had nineteen children. At least three sons and one daughter were also viol players, the best of whom was his son Roland, who succeeded him as court musician after his retirement.

Marais's works for the viol comprise five books, totaling some six hundred pieces. Except for eighteen pieces for two viols in the first book, and thirty-three pieces for three viols in the fourth book, all are for solo viol with basso continuo. These works were published in part-books in 1686, 1701, 1711, 1717, and 1725. (The first continuo part-book was published in 1689, three years after the first viol part-book.) These constitute the most significant collection of works for viol players today. It deserves attention not only because of musical merits alone, but also as an indispensible document in our efforts to reconstruct the style of viol playing practiced in 17th- and 18th-century France. In his pieces, Marais provides detailed indications for fingering and bowing, as well as for ornaments, all of which help to support, clarify, and supplement the instructions found in viol treatises of that period. He treated the viol as both a chordal and melodic instrument. His frequent use of multiple stopping often results in a kind of harmonic texture similar to that of lute music. His melodies are richly decorated by carefully written out ornaments, as was typical of French music of that period.

Of the five books of *Pièces de viole* by Marais, the fourth is the most varied. This book consists of three parts: the first, easy pieces for viol solo with continuo; the second, an unusual suite entitled "Suitte d'un gout Etranger;" and the third, pieces for three viols with continuo. The pieces in this recording are all taken from the "Suitte d'un gout Etranger." Perhaps the more accurate description of this suite is "étrange" instead of "étranger;" for what pervades it is a general "strangeness," both in its make-up and in individual pieces, rather than the presence of a "foreign" style of taste. Consisting of 33 pieces in 13 different keys, it is the only suite by Marais in which the pieces are not in the same key. Most of the pieces are given descriptive titles, and all possess some degree of "strangeness" in character. Typical examples of "strangeness" are found in the four allemandes in this suite. One is an allemande accompanied by a bass line in the rhythm of a gigue. Another contains bizarre and large skips in the viol part. The third is an allemande in 3/4 meter instead of the usual 4/4 meter. And the last is an unusually lyrical and expressive allemande. The descriptive titles are suggestive in varying degrees, and different means are used to portray them. The whirling and cascading of the sixteenth notes in *Le Tourbillon* and the drones of the bagpipe in the *Muzette* are obvious, while the dreamy quality of *La Reveuse* is less specific. *Le Labyrinthe*, the longest piece in this book, features abrupt modulations, unexpected juxtaposition of contrasting melodic ideas, and seemingly random sectional divisions. After wandering in an improvisatory manner through fourteen different tonalities, it ends surprisingly with a chaconne as the final section. *La Fougade* is a short fragmentary piece that suggests the spontaneity of a sudden whim. The *Caprice ou Sonate* consists of two contrasting sections: a short, slow and expressive one followed by a "capricious" and fast one.

Notes by JOHN HSU

* * *

This is the fourth in a series of five recordings of viol pieces by Marin Marais. The earlier volumes are MHS 1819, MHS 3078, MHS 3246.

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MARIN MARAIS

PIÈCES DE VIOLE

from

Book Five, 1725

JOHN HSU, *Solo Viola da gamba*
LOUIS BAGGER, *Harpsichord*
JUDITH DAVIDOFF, *Viola da gamba*

MHS 3356

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(1656-1728)

PIÈCES DE VIOLE from Book Five, 1725

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Marais was born in Paris in 1656, and lived there until his death in 1728. He studied composition with Lully and viol playing with Sainte-Colombe. In 1679 he was appointed *Ordinaire de la Chambre du Roy pour la Viole*, a position which he held for forty-six years, until his retirement in 1725. During his lifetime he was ranked with the best composers of his day. The list of his compositions includes at least four operas, a Te Deum, a book of *Pièces en trio*, a book of three extended works for violin, viol, and harpsichord entitled *La Gamma et autre Morceaux de Simphonie*, in addition to his viol pieces. As a viol player he was unsurpassed by anyone. He was noted for his beautifully expressive playing, and one of his contemporaries wrote that he played like an angel. Marais was married at the age of nineteen and had nineteen children. At least three sons and one daughter were also viol players, the best of whom was his son Roland, who succeeded him as court musician after his retirement.

Marais's works for the viol comprise five books, totaling some six hundred pieces. Except for eighteen pieces for two viols in the first book, and thirty-three pieces for three viols in the fourth book, all are for solo viol with basso continuo. These works were published in part-books in 1686, 1701, 1711, 1717, and 1725. (The first continuo part-book was published in 1689, three years after the first viol part-book.) These constitute the most significant collection of works for viol players today. It deserves attention not only because of musical merits alone, but also as an indispensible document in our efforts to reconstruct the style of viol playing practiced in 17th- and 18th-century France. In his pieces, Marais provides detailed indications for fingering and bowing, as well as for ornaments, all of which help to support, clarify, and supplement the instructions found in viol treatises of that period. He treated the viol as both a chordal and melodic instrument. His frequent use of multiple stopping often results in a kind of harmonic texture similar to that of lute music. His melodies are richly decorated by carefully written out ornaments, as was typical of French music of that period.

This is the fifth and last of a series of recordings devoted to the solo viol works of Marais. All the pieces included in this recording are from his fifth book of *Pièces de viole*, published in 1725, three years before his death. It consists of seven suites and four additional pieces at the end of the book, totaling 118 pieces. (The original edition mistakenly shows a total of 115, due to errors in numbering.) In these suites, following the trend established in the third book, descriptive pieces are interspersed among the dances as well as placed at the end of a suite. Moreover, many of the dance movements also bear descriptive titles, such as "Allemande du gout des Anciens" and "Gigue la precieuse." It is interesting to note that no courantes are included in this book. As did the previous books, this one contains both easy melodic pieces for the less advanced players as well as technically demanding pieces for the serious players and musicians. Here for the first time, Marais identifies the difficult pieces by framing their titles with decorative designs. All the pieces recorded here, except those in A Major, are so identified by the composer.

It is apparent that Marais's creative and inventive mind was active to the end of his life. In the difficult pieces, he continued to explore new musical and technical possibilities. *Le Tableau* and *Les Relevailles* (from Suite No. 7 in E Minor) are descriptive pieces recalling Marais's experience in undergoing a bladder operation and his subsequent recovery. *Le Tableau* is his only piece of program music that is accompanied by a narration.*

**Tableau of the Bladder Operation*

The Surgical Table
Tremors upon seeing it.
Resolve to climb upon it.
Now in place.
The apparatus is lowered.
Serious reflexions.
The arms and the legs are tied down with silken cords.
The incision is made.
The pincers are inserted.
Removal of the stone.
One nearly looses one's voice.
Blood flows.
The silken cords are removed.
Now one is carried back to bed.
The Recovery.

Translation by Alain Seznec

Les Relevailles is comprised of three short pieces played without interruption, and bearing no individual titles. In *Les Contraste* (also from Suite in E Minor) Marais wrote in alternating polymeter, with both the solo and bass parts alternating between "C" (4/4) and 12/8 measures throughout. Since the two parts begin with different time signatures, they play against each other rhythmically throughout the piece. The *Fantaisie* (from Suite No. 1 in A Minor) and the *Prelude en harpégement* (from Suite No. 3 in F Major) represent respectively the two styles of viol playing which the French called *Jeu de Melodies* and *Jeu d'Harmonie*. The *Variation sur une basse contrainte* is essentially a passacaglia. The title of this piece in the basso continuo part book is *Basse contrainte que l'on peut jouer simplement jusqu'a la fin si l'on veut*, meaning that one could simply repeat the first eight-measure phrase of the bass line throughout the piece instead of playing the different variants of it as written out. It is one of the two pieces in D Minor that are included in the Suite No. 4 in D Major. Except for the *Suitte d'un gout Etranger* from Book Four, this is the first instance where Marais included pieces in the parallel key within a suite. Of the four *tombeaux* in Marais's collection of *Pièces de viole*, the *Tombeau pour Marais le Cadet* (from Suite No. 5 in G Minor), a piece of Memorial music for his son, is the only one composed in the rondeau form. Compared with the earlier *tombeaux*, in the first and second books, here the feeling of sorrow seems somewhat muted. Could age have made his expression of grief more reserved? *Le Caprice Bellemont* (from Suite in E Minor) is a lighthearted and whimsical piece which may be seen either as a dedication to Mr. Bellemont, one of the finest viol players of the period, or as a musical description of his style of playing. The *Chaconne* and titles of the movements of the Suite in A Major are self-explanatory, for they are the common ones in a dance suite.

It is hoped that this series of recordings of solo viol pieces by Marais has given the listener an accurate perception of the breadth of Marais's productivity. Although easy pieces outnumber the difficult ones in all five books, attention has been given in these recordings to the more substantial and difficult pieces. It is in these works that one can best discern Marais's progress and importance as a composer

Notes by JOHN HSU

Previous volumes in this series:

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Recorded in Ithaca, New York, January 18, 1976
Recording engineer: Ralph Dopmeyer

Timings:

Side 1: 2:11 - 2:30 - 4:03 - 1:56 - 1:45 - 6:21 - 3:52
Side 2: 1:55 - 1:33 - 2:31 - 1:17 - 2:00 - 1:31 - 1:41

Side 1:

Fantaisie
Prelude en harpègement
Chaconne
Le Contraste
Le Caprice Bellemont
Le tombeau pour Marais le Cadet
Variation sur une basse contrainte

Side 2:

Suite No. 2 in A Major
Prelude
Allemande
Sarabande
Gigue
Marche à la Turque
Gavotte
Menuet-Double

Le Tableau de l'Operation de la Taille - Les Relevailles
Alain Seznec, *narrator*

* * *

JOHN HSU, ***Solo Viola da gamba***
Seven-string gamba by Günther Hellwig, Lübeck, Germany, 1971

LOUIS BAGGER. ***Harpsichord***
Frank Hubbard, Boston, 1966, 2 manuals, 2x8, 1x4, buff stop

JUDITH DAVIDOFF, ***Viola da gamba***
Maker unknown, late seventeenth century

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John Blow

Ode on the Death of Mr. Henry Purcell
Songs from "Amphion Anglicus"

James Bowman · René Jacobs · Max van Egmond · Leonhardt-Consort

Gustav Leonhardt



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(Text/Texte: John Dryden)

für 2 Countertenöre, 2 Blockflöten und Continuo (Violoncello und Cembalo)/for 2 countertenors, 2 recorders, and continuo (cello and harpsichord)/pour deux hautes-contres, deux flûtes à bec et continuo (violoncelle et clavecin)

RENÉ JACOBS – JAMES BOWMAN
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Blockflöte/recorders/flûte à bec
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Barockcello/Baroque cello/violoncelle baroque
Cembalo und Leitung/harpsichordist and conductor/clavecin et direction:
GUSTAV LEONHARDT

INSTRUMENTE/INSTRUMENTS:
Blockflöten/recorders/flûtes à bec:
H. Coolsma, Utrecht, nach/after/d'après Bressan, England/Angleterre, um/c./vers 1700
Violoncello/cello/violoncelle:
Mattio Goffrilleri, 1699
Cembalo/harpsichord/clavecin:
David Rubio, Oxford, 1972, nach/after/d'après Pascal Taskin, 1723-1793

Seite B/side B/face B:

SONGS FROM "AMPHION ANGLICUS," LONDON 1700

1. "CLOE FOUND AMINTAS LYING"
(A Song for Three Voices)
für 2 Soprane, Baß und Continuo (Violoncello und Cembalo)/for 2 sopranos, bass, and continuo (cello and harpsichord)/pour deux sopranos, basse et continuo (violoncelle et clavecin)

2. "WHY WEEPS ASTERIA?"
(A Single Song)
für Sopran (1) und Continuo (Violoncello und Cembalo)/for soprano (1) and continuo (cello and harpsichord)/pour soprano (1) et continuo (violoncelle et clavecin)

3. "LOVING ABOVE HIMSELF"
("Poor Celadon, he sighs")
für Alt, 2 Violinen und Continuo (Violoncello und Cembalo)/for contralto, 2 violins, and continuo (cello and harpsichord)/pour contralto, deux violons et continuo (violoncelle et clavecin)

4. "SHEPHERDS DECK YOUR CROOKS"
für Sopran (1), Alt, Baß und Continuo (Violoncello und Cembalo)/for soprano (1), contralto, bass, and continuo (cello and harpsichord)/pour soprano (1), contralto, basse et continuo (violoncelle et clavecin)

5. "AH HEAV'N! WHAT IS'T I HEAR?"
für Alt, Tenor und Continuo (Violoncello und Cembalo)/for contralto, tenor, and continuo (cello and harpsichord)/pour contralto, ténor et continuo (violoncelle et clavecin)

6. EPILOGUE: "SING, SING YE MUSES"
(A song for Four Voices and Two Violins, at an Entertainment of Musick in York Buildings)
für Sopran (2), Alt, Tenor, Baß, 2 Violinen und Continuo (Violoncello und Cembalo)/for soprano (2), contralto, tenor, bass, 2 violins, and continuo (cello and harpsichord)/pour soprano (2), contralto, ténor, basse, deux violons et continuo (violoncelle et clavecin)

INSTRUMENTE/INSTRUMENTS:
Violinen/violins/violons:
Jacobus Stainer, Absam 1676; Michele Platner, Rom/Rome, 18. Jh./18th century/18e siècle
Violoncello/cello/violoncelle:
Mattio Goffrilleri, 1699
Cembalo/harpsichord/clavecin:
David Rubio, Oxford, 1972, nach/after/d'après Pascal Taskin, 1723-1793

NOBUKO YAMAMOTO (2)
NELLY VAN DER SPEK (1)
Sopran/sopranos
RENÉ JACOBS
Countertenor/haute-contre
MARIUS VAN ALTENA
Tenor/ténor
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Songs from "Amphion Anglicus"
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JOHN BLOW

ODE ON THE DEATH OF HENRY PURCELL

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Music of JOHN BLOW

Perhaps no other master has sunk to such oblivion as John Blow. When he is remembered, it is through the censorious eyes of the great Dr. Burney, who lived in an age which was not sympathetic toward its predecessors. Today, however, with a taste which runs almost the entire gamut of music history, a reappraisal of Blow's music does not reveal Dr. Burney's famous "crudities" but rather an original genius whose work ranks with that of the greatest English masters.

Born in 1648/9, he was a chorister in the Chapel Royal at the age of ten. Under the tutelage of Christopher Gibbons, he made such prodigious progress in his musical studies that he was appointed organist of Westminster Abbey in 1668. In 1679 he left this post so that his famous pupil, Henry Purcell, could have it. Upon Purcell's death in 1695, Blow assumed the post again and held it until his own death in 1708. During these years he held many other positions, such as Master of the Children for the Chapel Royal and Master of the Choristers at St. Paul's.

Growing up during the chaotic years of the Commonwealth, when virtually all drama and music was suppressed by Cromwell's interregnum, Blow was one of those composers who was faced with the challenge and the frustration of having to rebuild a lost tradition. It was far easier in 1660 to restore the monarchy than to reinstate the magnificent tradition of music and drama which the English had enjoyed until the decapitation of Charles I. Royal blood may survive in exile, but a culture is almost destroyed and forgotten by the lapse of a generation. Blow, with such composers as Pelham Humfrey and Matthew Locke, not only reinstated music to its important place in the cultural life of London but also introduced and experimented with the new concepts of baroque music which had been developed on the Continent during the first half of the 17th century. Combining the earlier English tradition with the new musical concepts of Italy and France, composers of the English Restoration forged a unique musical language of their own, which found its ultimate expression in the works of Henry Purcell and John Blow.

Although mostly involved with religious music, Blow wrote much keyboard music, many secular odes and solo and part songs for the theater and the newly established "musick rooms." Perhaps his greatest work is the masque *Venus and Adonis*, which is actually the first English opera and which served Purcell as a model for his celebrated *Dido and Aeneas*. His work is filled with genius, originality and a high purpose, which he himself states in the dedication of *Amphion Anglicus* to the Princess Anne of Denmark (the future Queen of England):

> Such, Madame, have been always the Employments of the Sublime Art of Musick, to teach and cultivate Humanity; to Civilize Nations, to Adorn Courts; to Inspirit Armies; to Inspire Temples and Churches; to sweeten and reform the fierce and barbarous Passions; to excite the Brave and the Magnanimous; and, above all, to inflame the Pious and the Devout.

Ode on the Death of Henry Purcell

When Purcell died suddenly at the age of 36 on the eve of St. Cecilia's Day, London was so stunned that the "Gentlemen lovers of Musick" cancelled their usual celebration in honor of that saint—a celebration in which Purcell had always been extremely active. Instead, there followed by the greatest of the poets a series of lamentations, which were immediately set by the greatest of the composers. One of the most beautiful and heartfelt of these odes was that by Purcell's literary collaborator, John Dryden, which was set by John Blow.

The work is for two countertenors and two recorders (the traditional English instrument for lamentation) with continuo, and Blow weaves an amazingly florid polyphonic web among the four treble parts, which are accompanied by a slower-moving continuo. Each of Dryden's verses is set as a little section of music. Typical of the age, the prosody is impeccable, and such words as "sing," "warble," etc., are graphically described by a myriad of figuration. The work is in three main sections.

> Mark how the lark and linnet sing;
> With rival notes
> They strain their warbling throats
> To welcome in the spring.
> But in the close of night,
> When Philomel begins her heav'nly lay,
> They cease their mutual spite,
> Drink in her music with delight,
> And list'ning and silent obey.

> So ceas'd the rival crew when Purcell came,
> They sung no more, or only sung his fame.
> Struck dumb, they all admir'd the matchless man;
> Alas, too soon retir'd the matchless man,
> As he too late began.
> We beg not hell, our Orpheus to restore,
> Had he been there,
> Their sov'reign's fear had sent him back before.
> The pow'r of harmony too well they know,
> He long ere this had tun'd their jarring spheres,
> And left no hell below.

> The heav'nly choir, who heard his notes from high,
> Let down the scale of music from on high:
> They hunded him along,
> And all the way he taught, and all the way they sung.
> Ye brethren of the lyre and tuneful voice,
> Lament his lot: but at your own rejoice.
> Now live secure and linger out your days,
> The gods are pleased alone with Purcell's lays,
> Nor know to mend their choice.

Three part-songs from Amphion Anglicus

In 1698 a comprehensive collection of Purcell's songs appeared entitled *Orpheus Britannicus*; in 1700 a collection of Blow's songs appeared entitled *Amphion Anglicus*. The two titles demonstrate that Restoration England clearly understood the artistic relationship between these two composers: If Purcell was England's Orpheus, certainly Blow was her Amphion, the musician son of Zeus to whom Hermes gave a lyre. The Blow collection contains solo songs, duets, trios and quartets, many of which are excerpted from larger works.

Bring Shepherds, Bring the Kids and Lambs is a marriage ode. Although it is printed without orchestral accompaniment, the version here recorded follows a manuscript which contains additional parts for strings and trumpet. It opens with an extended duet cast over a freely handled ostinato bass. Referred to in England as a "ground bass," this type of composition was a favorite of the period and a form of which Blow was a supreme master. This is followed by a solo for countertenor with continuo, "The rites are perform'd," and then the opening ground-bass movement is repeated.

> Bring shepherds, bring the kids and lambs,
> The firstlings of their tender dams;
> Ye nymphs, bring each a turtledove
> For Hymen and the God of Love.
> May incense from their altars rise
> And sweeten all the sacrifice.
> Begin the Hymeneal song,
> To usher in the bridal throng;
> Be no ill omen in their way
> To cross the gladness of this day,
> But cheerful sounds propitious be,
> Fill the glad temple's sacred choir.

> The rites are perform'd, joy to this happy pair;
> To the bride who shines brighter than the morning star,
> To the groom who rejoices, looks fresh and as gay
> As a fine rosy morn in the dawn of the day;
> Be their loves ever growing, as bloomy as spring,
> May it flourish while shepherds can pipe, dance and sing.

Cloe Found Amintas Lying is a trio for the popular baroque combination of countertenor, tenor and bass accompanied by continuo. Typical of the licentious period, it describes a shepherd who is initially refused by his nymph. Eventually she yields, and the inevitable happens. The work is extremely contrapuntal except for the refrain, "Kiss me, dear, before my dying," which expresses the drooping spirits of the hopeless shepherd before the favor is granted.

> Cloe found Amintas lying
> All in tears upon the plain,
> Sighing to himself and crying,
> Wretched I to love in vain.
> Kiss me, dear, before my dying,
> Kiss me once and ease my pain.

> Ever scorning and denying
> To reward your faithful swain.
> Kiss me, dear, before my dying,
> Kiss me once and ease my pain.

> Cloe, laughing at his crying,
> Told him that he lov'd in vain.
> Kiss me, dear, before my dying,
> Kiss me once and ease my pain.

> But repenting and complying,
> When he kiss'd, she kiss'd again,
> Kiss'd him up before his dying,
> Kiss'd him up and eas'd his pain.

Like the marriage ode, *Sing, Ye Muses* appears in a more richly orchestrated version in manuscript. Because in one edition it appears next to the marriage ode and is in the same key, it has often been considered part of that work. However, it is a separate composition, as is evident from the text and from the fact that it forms the Epilogue to *Amphion Anglicus*, where it is described as being sung "at an entertainment of Musick in York Buildings." "Entertainments of Musick," or public concerts as we know them today, were started in England during Blow's lifetime. They consisted of a great variety of instrumental and vocal music and frequently ended with a tribute to the art of music and the fair sex. Following the custom of the concerts, Blow saw fit to end his collection of songs with a work, brilliant in character, for four voices and orchestra, which, in the spirit of Restoration gallantry, points out that music may satisfy the ear, but only beauty satisfies the eye.

> Sing, ye Muses, and revere
> The constellation of this sphere;
> You have not seen a brighter sky.
> Music may satisfy the ear,
> But beauty charms, regales the eye.
> *To Triumphe!*
> Sing, Muses, and sound;
> Do you but plense the fair,
> And your banquet is crown'd.

Notes by STODDARD LINCOLN

Side 1

Ode on the Death of Henry Purcell (22:39)
Alfred Deller, Mark Deller, *Countertenors*
Kathleen Jeans, Michael Arno, *Recorders*
Walter Bergmann, *Harpsichord*

Side 2

Bring Shepherds, Bring the Kids and Lambs ("Marriage Ode") (10:11)
Alfred Deller, *Countertenor* • Maurice Bevan, *Baritone*
Walter Bergmann, *Harpsichord*
Stour Music Festival Chamber Orchestra
Alfred Deller, *Conductor*

Cloe Found Amintas Lying (5:09)
Alfred Deller, *Countertenor*
Philip Todd, *Tenor* • Maurice Bevan, *Baritone*
Walter Bergmann, *Harpsichord*

Sing, Ye Muses (5:06)
Mary Thomas, Sally LeSage, *Sopranos*
Alfred Deller, *Countertenor* • Maurice Bevan, *Baritone*
Stour Music Festival Chamber Orchestra
Alfred Deller, *Conductor*

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FUNKYMIX 95
Yo (Excuse Me Miss) - Chris Brown (88 bpm)
Rodeo - Juvenile (79 bpm)
Shake That - Eminem feat. Nate Dogg (107 bpm)
Have A Party - Mobb Deep feat. 50 Cent & Nate Dogg (98 bpm)
Bring Out The Freak In You - Lil' Rob (110 bpm)
Like That - Webbie (80 bpm)
Betcha Can't Do It Like Me - D4L (136 bpm)
Got It - Bun B feat. Ying Yang Twins (105 bpm)

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The Capitol Theatre, Sydney
The Town Hall, Auckland, N.Z.

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Produced by B. Kersey and A. Saffery



1) Doin it to Do it
2) I don't Feel Tardy (but I feel like someone left without me)
3) Josephine
4) Burn it Up
5) Classy Girls

All Songs written by: B. Kersey (KXW Kerseys Music Publishing, BMI except: "Burn it Up" by B. Kersey/A. Saffery (British Dancers Music Publishing, BMI)

Recorded between San Diego, CA and Cambridge, MA by B. Kersey and A. Saffery.

Mixed at Camp Street Studios, Cambridge, MA by: A. Saffery, A. Taylor, B. Kersey. Assisted by A. Hartman

Mastered by Dan Schulte for Dig. Pop Mastering. Los Angeles, CA (Thanks! Warren Selyer)

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All layout and artwork and creative design by John Holtshauer

The Nervous Wreckords logo was inspired by a painting originally done by Jimmy Boudin (Thanks Jimmy!)

websites: www.thenervouswreckords.com
www.mypace.com/thenervouswreckords

This EP is dedicated to the memory of "Gibson" Kersey....
the best companion a man could ever have....

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VOL.2

CAT-TIME Records
LP-202

I DIG ACAPPELLA



THE 5 SHARKS



THE MEADOWBROOKS



THE FORETELLS



THE SPLENDIDS



THE 5 FASHIONS





THE RUE-TEENS

CAT-TIME LP-202 **VOLUME 2**

I DIG ACAPPELLA

Presenting: I DIG ACAPPELLA - VOLUME TWO. The second in a great series of your favorite group sounds recorded without the use of instrumentation. We have received many letters of praise on Volume One of this series and decided that another fantastic album was in order. We have selected some of the groups that were on our first album and the other groups that you demanded to hear in your letters. Acappella is the new trend in popular music today. We know you love it and want to hear more of it, so keep your letters coming.

Our thanks to STEVE PIVA for his producing some of the tunes which appear on this album.

SIDE ONE

1. **WAYS OF ROMANCE - The Meadowbrooks 1:17**
   (Chessmen) (Quasimodo-BMI)
2. **YOUNG BOY BLUES - The Five Sharks 2:22**
   (Spector-Shulman) (Rumpbalero-Progressive Trio-BMI)
3. **NEVER, NEVER - The Five Fashions 2:15**
   (M. Rene-E. Pitt) (Lescay-BMI)
4. **SEA OF LOVE - The Rituals 1:40**
   (G. Khoury-P. Baptiste) (Kamar-BMI)
5. **OLD MAN RIVER - The Five Sharks 3:22**
   (Hammerstein-Kern) (T. B. Harms Co.-ASCAP)
6. **I'M NOT A KNOW IT ALL - The Versailles 2:54**
   (Kaye-Spellman) (Planetary Music-BMI)
7. **IN THE STILL OF THE NIGHT - The Meadowbrooks 1:52**
   (Fred Parris) (Cherio-BMI)
8. **THAT OLD BLACK MAGIC - The Foretells 1:45**
   (Arlen-Mercer) (Famous Music-ASCAP)
9. **CECILIA - The Versailles 1:53**
   (George Auger) (Caribou-BMI)
10. **A SUNDAY KIND OF LOVE - The Meadowbrooks 2:27**
    (Leonard-Bell-Rhodes-Prima) (Leeds Music Corp.-ASCAP)

SIDE TWO

1. **SORRY, I RAN ALL THE WAY HOME - The Rituals 1:50**
   (Zwirn-Giosasi) (Figure-BMI)
2. **I BELIEVE - The Foretells 2:09**
   (Drake-Graham-Shirl-Stillman) (Cromwell-ASCAP)
3. **CONGRATULATIONS - The Meadowbrooks 1:57**
   (Meadowbrooks) (Caribou-BMI)
4. **YOU'LL NEVER WALK ALONE (WALK ON) - The Five Sharks 2:28**
   (Rodgers-Hammerstein) (T. B. Harms Co.-ASCAP)
5. **DANNY BOY - The Foretells 2:09**
   (Fred E. Weatherly) (Boosey & Hawkes Inc.-ASCAP)
6. **CARA MIA - The Rue-Teens 2:22**
   (T. Trapani-L. Lange) (Leo Feist Inc.-ASCAP)
7. **DON'T LEAVE ME BABY - The Splendids 1:32**
   (Mayco-Twintone-BMI)
8. **IS EVERYBODY HAPPY - The Five Sharks 2:07**
9. **OUR ANNIVERSARY - The Concepts 2:00**
   (Shane Sheppard) (Keel Music-BMI)
10. **SOMETHING ON YOUR MIND - The Five Fashions 2:08**
    (Fire Pub.-BMI)

THE FIVE SHARKS have become during the past year one of the most popular groups in the Acappella field. Their distinctive high harmony sound has earned them many loyal fans in the New York, New Jersey and Philadelphia areas. All members are from Fordham Road in the Bronx, N.Y. Personnel consists of: Mark Dinep-20, Lead, Eddie Schwartz-18, First Tenor, Hank Levy-18, Second Tenor, Larry Rosenzweig-19, Baritone and Steve Horn-18, Bass. Their many appearances include: The Shindig Lounge on Long Island, The Concourse Plaza, The Americana and the Statler Hilton Hotels, The Launching Pad-a swinging discotheque in the Bronx, N. Y. and the two Acappella shows in Hackensack, N. J. Sit back and enjoy their sound, the sound of the future, the sound of the Five Sharks.

THE SPLENDIDS hail from Staten Island, N. Y. Members are: John Vorrasi-18, Lead, Richard Creighton-18, Second Tenor, Eddy Fieramosca-19, False Tenor, Walter Doyle-18, First Tenor and Thomas Steinway-20, Bass. Performances include: Crocittos and Masonga Hall on Staten Island. They are noted for their strong vocal blend and mellow harmony.

THE RUE-TEENS are from Tremont Avenue in the Bronx, N. Y. The group consists of: Jimmy Appollo-19, Lead, Joe 'Pepe' Contaldi-18, Baritone, Joe Foti-18, Second Tenor and Frankie Bujosa-18, First Tenor. They are noted for their great lead and strong background. Their current Acappella single is "Come A Little Bit Closer".

THE FIVE FASHIONS are from way up north in Stamford, Conn. One of the most pleasant groups to meet. They are respectively Bruce Burdack, Robert Waters, Frank Erico, Anthony Motylinsk, Richard Melesk, and Richard Baur. Their tremendous harmony and wide range of vocal power with softness is well appreciated. Watch for their current release called "Promise Me" under the name group called 'US', seems to be very strong upstate, has a taste of R & B and could break into commercial markets.

THE MEADOWBROOKS come from the also very popular Hasbrouck Heights. These fellows, Al, Tony Wayne, Jesse, and Bob have come a long way in the last six months and have drawn some excellent comments from audiences in our Acappella shows. Their great sense of humor and easy going attitude make them appealing to the eye and ear at anytime. Hope you enjoy their selections the most.

The current edition of the 4-TELS shows a drastic alteration of personnel. Uncle Sam has won the services of two former members, leaving only Ernie Mastria and Joe Greenberg from the original 'Four'. With the help of Stan Krause and the "small world" we live in, Tony DeCapua ('D') and Mike Mastrolia were recruited into the ranks. To designate a specific part to any man would be a lie as we alternate positions with every song. We relish the challenge of difficult material and strive for originality in our arrangements. We hope you enjoy listening to our numbers as much as we enjoy singing them.

This album has been produced as a joint venture of CATAMOUNT and SIAMESE Records.

CATAMOUNT RECORDS
c/o Stan R. Krause
110 Bergen Pike
Little Ferry, N. J.

SIAMESE Records
c/o Robert Miller
2675 Morris Avenue
Bronx, N. Y. 10468


we are fauna resonance


we are fauna
resonance
Side 1
Side 2
Human Machine (4:50)
(3:41) Annie on the Rocks
Control (5:41)
(5:03) In Itself
Gold (3:12)
(3:14) Ka
Grenade (5:29)
(6:45) Long Play
Rob Emanuele Vocals, Guitar • Cassidy McGrath Guitar, Percussion
Scott Zelley Drums • Ed McGrath Mandoline, Ukulele, Keyboard • Josh Kodroff Bass
Featuring : Kyle Press Saxophone • Recorded by Ernie Indradat at Art Farm Studios
Mixed by : John Valencia • Mastered by: Ryan Schwabe • Philadelphia, 2014
8 19162 01619 0

2015
resonance
SEEKOUTAL
LTHETHING
STHATMAKE
THEDREAM

Lion Crash

We are the fauna,
we do pretend shapes
like the dark and pending storm cloud.

I look into the mirror to ghost child.
That's where all the little battles play out.

We are the fauna,
we do exist to
SEEK OUT ALL THE THINGS THAT MAKE THE DREAM STAY.

I breath in the dust
of a past that
drifts in from the
endless
forgetting.

Say it loud, what is now watered down.
It's enough to make the mother sad.
It's enough to drive the driver mad.

Say it loud, what is now watered down.
It's enough to make the lion crash
as he runs and feeds a hunger from his past.

SAY IT LOUD

Human Machine

The human machine only moves when
the tide of every one of us pushes to the outside
and we realize
that from the time you wake until the time you
shake it up
you're nothing more than
a ghost
echo.

It burns brighter when the pieces move the
best way,
whatever best may mean;
it's so subjective,
but when enough agree, they can finally move it.

When the pieces understand what they're doing
they can choose their direction and run a little
hotter.
Against inertia,
it goes.

Whole lives
change
just the moment
remains here.
Remain here.
Remain.

Control

Do you really want to keep me
in this murder fantasy?
It's not enough to talk, you need to
make me believe.
So take this gun metal and place it over my heart.
Do you want to pull the trigger?
This is murder fantasy.

There is a war,
but they keep pointing overseas now.
They're not talking about the new fight,
the war for control.

There is no "cause",
because there's not any one thing
we are trying our very best to do
now that we have control.

If there's another way where we don't die,
I would not fight.
If there's another way where we could survive,
I would not fight,

but I was there when he disappeared.

You know what we're talking about.
You know what we're saying.
We cannot live like this,
without control.

I know that you are out there,
thinking that no one's on your side.
But we are here with you now,
and we have control.

Gold

I can't be bought.

We're living with a weakness, that we're the same.
So we turned in our money to history,
but we traded down again,
because we're running from lies, always.

...like "buy me"...

We folded in the numbers until they surrounded us.
Their form was always shaking, trying to get back
to no form.
What we have is unclear,
so we're doing it again,
always
again

...but not this time.

GOLD WON'T SAVE ME.
GOLD WON'T TAKE ME.

Grenade

The neighbor's armed
to take the charge.
With broken arms, surrounded,
the moment's on.

The corner's marked,
we know the rules,
and when the shovels hit the ground
they'd better mark it for two.

Did not expect
sudden alarm
in all the violence that surrounds us
with certain force and silent form.

Grenade!

I will not lose.

Annie on the Rocks

2 parts maker's mark
1 part root
squeeze of vanilla simple syrup

In Itself

How did I get here?
How did these stones mold into the same shape
as me?
I breath in air, I breath out some air,
and talk stars with their own history.

There's a lot of life floating in from the outside
that the many find a way to give back
and few take it on to truly possess.

We always find what is already there,
because there is no way to go
that isn't unclear in itself;
it is just happening,
in itself.

Peace of Knowing

I can't stop living in dreams.
I can't stop living a dream.
I can't stop living THE DREAM.

This town loves me.
This is our year.
I have with me no traces of fear.
I hold in my hands the peace of knowing
saints are demons who will show me
all the tricks they use to hold me
down in this life where the starts beneath us
burn much brighter than the sky that is
out
of
reach.

These walls, they were built by me.
With one thought I can destroy them.
My eyes are shields, they guard you from me
when light comes down, washes this world out.

I can't stop dying in dreams.
I can't stop dying to dream.

I can't stop.

Ka

We are today
to try your place.
You talk of problems
like we're the problem.

I cut your faith,
you tie my hands.
We want a free place
you want our land.

Your mind is ice,
our mind is water.
You had your time
that ends
today.

Long Play

We hope the very best for us
as we fall along the way,
and when the beast comes calling
we wish that we had answered
all of this time.

I can't find my way back
to the line you've broken,
so let go.

Let me know my name.
Let me see the same things
on the wild haunted streets
as the ones who call them home
all of their time,
all of my time,
and all of your time.

You can live any other way
that has you.
I can love any other way
that has you.

I can't stop myself from falling
towards light you focus,
so don't let go.

DON'T LET GO

Rob Emanuele : Vocals, Guitar
Cassidy McGrath : Guitar, Percussion
Scott Zelley : Drums
Ed McGrath : Mandoline, Ukulele, Keyboard
Josh Kodroff : Bass

Featuring : **Kyle Press** Saxophone
Recorded by **Ernie Indradat** at **Art Farm Studios**
Mixed by : **John Valencia**
Mastered by: **Ryan Schwabe**

Special Thanks: All that contributed to the kickstarter, Susan Emanuele, Annie Wilson (vocals track 5), Matt Zelley (Album Design), Phil Doran (T-shirt Design), Meaghan Lunch-McGrass, Nicole Hamilton, Family and Friends

HS-1002

heavenly stars

BERNARD MAVRITTE

the truth shall set you free

CHOIR OF THE TABERNACLE ECHOES



HS-1002
heavenly stars

BERNARD MAVRITTE
the truth shall set you free
CHOIR OF THE TABERNACLE ECHOES

Side A

1. THE TRUTH SHALL SET YOU FREE (Soloist: Bernard Mavritte) 4:00
2. I'LL HAVE A NEW BODY* (Choir) 1:44
3. GREAT GOD'S GONNA CUT YOU DOWN (Soloist: Barbara Chance) 2:08
4. SHOUT ALL OVER GOD'S HEAVEN* (Choir) 2:35
5. GOD'S GOING TO MAKE THINGS RIGHT (Soloist: Bernard Mavritte) 5:08

Side B

1. SHOUT ALL OVER GOD'S HEAVEN* (Choir) 2:35
2. HE'S A FRIEND OF MINE (Soloist: Karl Patterson) 2:45
3. HOW MANY TIMES HAVE WE FAILED JESUS? 2:32
   (Soloist: Robert Carr; Trio: G. Clemons, Y. Johnson, M. Hughes)
4. KEEP THE FAITH (Soloist: Greselda Clemons) 3:20
5. THE TRUTH SHALL SET YOU FREE (Soloist: Bernard Mavritte) 4:00

*(Arranged by Bernard Mavritte/All other selections: Written by Bernard Mavritte — NA-HE PUBLISHING CO. — BMI)

The Truth Shall Set Free is a wonderful composite of the many facets of spiritual music. The magnificent choir of the Tabernacle Echoes under the very gifted directorship of Bernard Mavritte interprets each selection with perfect realization of their meaning and intent. The Tabernacle Echoes have presented concerts at Lincoln and Howard Universities and at Constitution Hall leaving behind a fond memory of spiritual music, sung the way audiences expect but seldom enjoy. The musical directorship of Bernard Mavritte shines in its finest light when he commands the choir during the singing of his original compositions. May Bernard Mavritte's rendering of The Truth Shall Set You Free give you many moments of reflection.

NATHAN LOUBE
A NAL Production

HEAVENLY STARS A DIVISION OF NAL RECORDS CO. — NASHVILLE — WASHINGTON METRO — PHILADELPHIA

ALBERTINA



HOT New Singles

Didn't It Rain
&
You Believed In Me

WALKER

Produced By Sanchez Harley And Thomas Cain
Executive Producer: Robert Butler

DIDN'T IT RAIN

&

YOU BELIEVED IN ME



FROM THE ALBUM
YOU BELIEVED IN ME

BENSON
The Benson Company, Inc.

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VERNESSA MITCHELL
HOT New Singles
On A Mission
&
Solid Rock

To meet the challenge of the great commission to which God has called us is every believer's responsibility. It is not enough for those of us who know the truth to keep it to ourselves when we constantly see the problems that face our society, such as drugs, homelessness, and alcoholism, just to name a few. To sit back and watch the devil destroy the minds of our youth, as well as mankind, is unjust. You can make a difference... if but in one person's life... you can help change the world. Jesus said *For verily I say unto you — He that believeth on me, the works that I do shall he do also, and greater works than these shall he do!!! And He said unto them — Go ye into all the world and preach the Gospel to every nation!! This is your time of decision. This is your time to...GET...ON...A...MISSION!!!* VERNESSA MITCHELL



On A Mission
&
Solid Rock

FROM THE ALBUM
On A Mission

PRODUCED BY: SANCHEZ G. HARLEY AND SCOTT V. SMITH*
EXECUTIVE PRODUCER: ROBERT BUTLER

BENSON
The Benson Company, Inc.

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LAMENTS
ERNEST HILBERT
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EXPLICIT CONTENT

ELEGIES & LAMENTS

Spoken lyrics from Ernest Hilbert's book *Sixty Sonnets*
All music and arrangements by Marc Hildenberger and Dave Young except "Elegies & Laments"**
**Music and arrangement by Marc Hildenberger, Dave Young, and Christopher LaRosa
**Orchestral composition by Christopher LaRosa
Album design by Jennifer Mercer

Produced by Dave Young and Marc Hildenberger
Engineered by Dave Young
Recorded at The Overdub Room at Widget Studios for Pub Can Records, Philadelphia
Orchestra recorded at Presser Hall, Ithaca College, New York
Music performed by Legendary Misbehavior
Ernest Hilbert: Spoken Word
Dave Young: Electric and Acoustic Guitars, Organ, Piano, Trumpet
Marc Hildenberger: Bass Guitar
Mark Shewchuk: Drums, Percussion, Electric Guitar
Orchestral arrangements conducted by Chun-Ming Chen and performed by
Violin 1: Austin Schlichting
Violin 2: Bryn Digney
Viola: Max Aleman
Cello: Hannah Whitehead
Double Bass: Jordan Morton
Harp: Janet Witman
Piano: Christopher LaRosa
Guest readers: Quincy R. Lehr on "Singles Scene," Paul Siegell on "Reality TV," Kristine Young on "She Discovers an Unsent E-Mail to an Ex-Boyfriend."

Thanks to Kate Gale, for editing, and Mark Cull, for publishing *Sixty Sonnets* as well as Steph Opitz for indispensable guidance through all the madness of the books's first year. Matthew Wright and Fig Tree Photography for studio session photography. Yuengling Beer. Keith Kelleher of WDIY/WXPN2. Ernest would like to thank Lynn, for tolerating so many late night studio sessions, and to the rabby Wicked Lester Bangs, who turned up in my life the night we started recording the album. Thanks also to the poets used on the radio squelch, from Whitman to Berryman and all in between. Thanks to the magazines in which these poems originally appeared. Marc would like to thank Amy and Lyla Rose Hildenberger for allowing him the time to make the album, as well as Jim Hildenberger and Analog Bros. Amplification as well as Tim Choonan and Callowhill Guitars for their continued support. Christopher would like to thank Dana Wilson, who provided valuable advice regarding the orchestral arrangement. Dave would like to thank Kristine for daily investing in him so that he can invest in others. Finally, thanks to everyone who waited so long for this album. May your patience be duly rewarded.

In memory of Bill Drouhr, who loved rock 'n' roll.

CRITICALLY-ACCLAIMED SPOKEN WORD ALBUM FEATURED ON NPR'S "RADIO TIMES"

Limited-edition 12" 45rpm, 180-gram white vinyl in gold-stamped black sleeve and pictorial jacket, full-color audiophile booklet featuring the gear and techniques used in the studio, photographs of recording sessions, interviews with the musicians and songwriters, full texts of the poems, and the story of the album, signed by all members of the band, includes digital download card

Pub Can Records

"Amazing and innovative, variegated and fascinating, by turns vicious and lovely" - Literary Magnet

"An ingenious journey through sense and sound. A wonderful release." - Synchronized Chaos

"An album that defies genre . . . both in-your-face and ethereal . . . an imaginative hybrid that anyone who appreciates poetry and/or music should put their ears to." – PopMatters

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Nr. PC-009

ELEGIES & LAMENTS

ERNEST HILBERT

Nr. 1-16

Urtext

Nº 000095

me over to send the remains of Conscience off with a bang. I don't remember who brought the nail gun. The bar from which the coffin was removed was Bellevue Bar, now shuttered, in Hell's Kitchen on the ass-end of Port Authority bus terminal. It was the site of much madness and depravity. The police successfully evaded early in the poem were the Cherry Hill Police. Those unsuccessfully evaded were the Hainsport Township police. The poem first appeared in Daniel Nester's infamous *Unpleasant Event Schedule*.

Part Three: Prophetic Outlook," which debuted in *American Poetry Review*, is intended as a mockery of those with bad outlooks, but the dire economic state into which the poem was launched seems to confuse the joke a bit. Although I have no knowledge of family teams actually eating worms for the entertainment of other families at home, as portrayed in "Reality TV," I suspect that it may have happened, though I can attest that an instance of contestants eating worms once caused me to turn my television off, very nearly for good. No magazine editor could stomach the poem, and its first public appearance was in the book itself. "The Singles Scene," which readers first encountered in the now-defunct newspaper the *New York Sun*, was inspired in part by my own lovely wife Lynn, who really did have incomplete sets of dolls as a girl, though it must be said that this was no predictor of her own future inability to form steady, lasting, and supernaturally patient bonds. "She Discovers an Unsent E-Mail to an Ex-Boyfriend" is not based on anyone in particular, but the circumstance will not appear alien to most women. It is the one poem on the album that I really felt had to be read by a woman (two other poems on the album are written from the perspective a woman but read by me).





Part Four: "At the Grave of Thomas Eakins, Late Winter" is set in the Woodlands historic cemetery in West Philadelphia near our home. Among Eakins' most famous paintings are those of the champion rower Biglin brothers, James and Bernard, and the controversial large work known as "The Gross Clinic." Dr. Gross is interred in the same cemetery not far from Eakins. "The Biglin Brothers Racing" was painted in 1872 and became a United States postage stamp in 1967. The brothers rowed on the Schuylkill River, which is easily glimpsed from the vantage of the Woodlands. "The Ancient Sailor Leaves his Heartless Patrician Lover to Her Lyre" was envisioned as a kind of ageless nightmare and owes nothing to any particular example. "Calavera" means "skull" in Spanish and refers to "calaveras literarias," satirical poems written for the annual Day of the Dead celebrations, in which one humorously imagines a friend or public figure dead. "Calaveras de azúcar" are small candy skulls placed on altars and sometimes eaten in a symbolic gesture of consuming death itself. "Calavera for a Friend" first appeared in the pages of *The New Republic*.

This album is performed and recorded in memory of Bill Drourr, who loved rock 'n' roll.

Now pour a drink, and turn this album up. Loud.

This is number 95 of only 100 copies signed by all members.

STEREO/BN 26367

EPIC STEREO
CAN ALSO BE PLAYED ON MONO EQUIPMENT



Love Is Blue

Manny Kellem

His Orchestra & Voices

LOVE IS BLUE
IT'S NOT UNUSUAL
MY LOVE
AND I LOVE HER
FREE AGAIN
WHAT A WONDERFUL WORLD
TRAINS AND BOATS AND PLANES
HERE, THERE AND EVERYWHERE
A MAN AND A WOMAN
CLAUDINE
I WILL WAIT FOR YOU

Produced by Manny Kellem
Arranged and conducted by Al Gorgoni
Engineers: Sian Tonkel and Don Meehan

STEREO BN 26367 EPIC

Love Is Blue
Manny Kellem
His Orchestra & Voices

SIDE 1

LOVE IS BLUE (L'Amour Est Bleu)

A MAN AND A WOMAN (Un Homme et Une Femme) (From the Motion Picture "A Man And A Woman" – An Allied Artists Release)

AND I LOVE HER

IT'S NOT UNUSUAL

I WILL WAIT FOR YOU (Love Theme from the Motion Picture "The Umbrellas of Cherbourg")

HERE, THERE AND EVERYWHERE

SIDE 2

FREE AGAIN

TRAINS AND BOATS AND PLANES

CLAUDINE

WHAT A WONDERFUL WORLD

MY LOVE

The blend is perky, tempting. Stimulating.

The sound is sensitive, adroit. Instant personality. It creates a period atmosphere –the distinct period atmosphere of Now, Today.

The expression is profound, artistic. It has wholehearted skill, emotional impact. Flair. Flourish. It is finger-popping good.

The brightened arrangements are highly exceptional, a vivid addition to the season for Love and listening. The treatments make full use of the potentials of melody and meaning and moment.

"Love Is Blue" is a joint effort, a likely combination of stirring songs, titillated tempos and a glad group. It is an auspicious album with fine, perceptive direction.

And "Love Is Blue" is a song of the moment–one of those songs that comes along so infrequently. It pleases so intimately, it attracts so infectiously and so, incredibly, it bridges the taste gap between generations, Junior and Senior. The teens are tuned to it. The over-thirtyers are tingling with it.

This is Manny Kellem–His Orchestra And Voices.

They sing. They play. They entertain.

Hear Kellem tell 'em the way it's supposed to be.

. . . Mort Goode



Manny Kellem

Hit-record producer, trend setter, mood minter.

Tuned in on Today and music for mamas and papas, teens and teeny-boppers. Polished, professional background. Flourished in Philadelphia. Nourished in New York. Now Epic's Executive Producer.

Nurtured such artists as Mike Douglas, Nancy Ames, The Hollies, Donovan, Dave Clark, Jackie Gleason, Al Martino, Jane Morgan, The Vibrations and more . . . like Lulu, The Tremeloes.

Mounted such hits as "The Men In My Little Girl's Life," "Devotion," "Cry Me A River," "To Sir, With Love."

"Love Is Blue" is his first record with his own name attached. His touch with instrumental-vocal styling is electric and plugged in on the current music scene.

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"SING A JOYFUL SONG UNTO THE LORD"
THE WESTMONT COLLEGE CHOIR
John Lundquist, Director
MARK RECORDS STEREO
MRS-2150

"SING A JOYFUL SONG UNTO THE LORD"

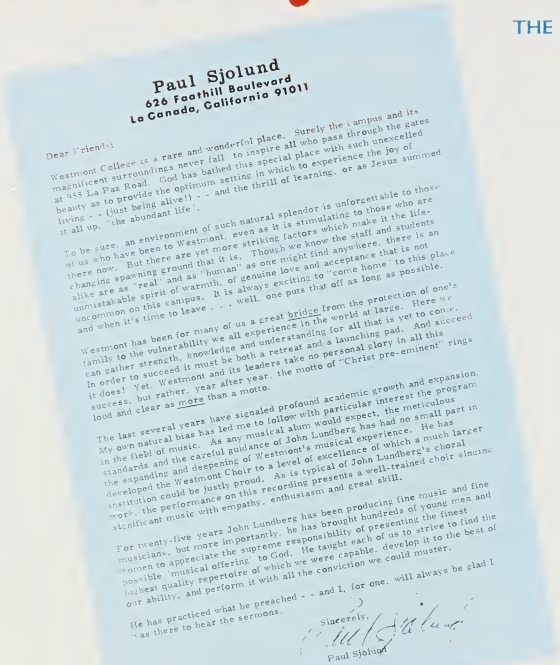
THE WESTMONT COLLEGE CHOIR

SIDE A

1. **Praise Ye the Lord** *(Emma Lou Diemer)*
2. **Seek Ye the Lord** *(Bob Burroughs)*
3. **Song of Exaltation** *(John Ness Beck)*
4. **Cause Us, O Lord** *(Robert Scandrett)*
5. **Visions of St. John** *(John Ness Beck)*
   - **Part I: Prologue**
     Gordon Best, narrator
   - **Part II: The Seven Angels and the Seven Trumpets**
   - **Part III: The Heavenly City**

SIDE B

1. **A Joyful Song** *(Eugenie R. Rocherolle)*
2. **Lord Jesus, Think On Me** *(Eric Thiman)*
3. **How Lovely Is Thy Dwelling Place** *(Johannes Brahms)*
4. **If Ye Love Me** *(Thomas Tallis)*
5. **The Best of Rooms** *(Randall Thompson)*



Paul Sjolund
626 Foothill Boulevard
La Canada, California 91011

Dear Friends:

Westmont College is a rare and wonderful place. Surely the campus and its magnificent surroundings never fail to inspire all who pass through the gates at 955 La Paz Road. God has bathed this special place with such unexcelled beauty as to provide the optimum setting in which to experience the joy of living - - (just being alive!) - - and the thrill of learning, or as Jesus summed it all up, "the abundant life".

To be sure, an environment of such natural splendor is unforgettable to those of us who have been to Westmont, even as it is stimulating to those who are there now. But there are yet more striking factors which make it the life-changing, spawning ground that it is. Though we know the staff and students alike are as "real" and as "human" as one might find anywhere, there is an unmistakable spirit of warmth, of genuine love and acceptance that is not uncommon on this campus. It is always exciting to "come home" to this place and when it's time to leave . . . well, one puts that off as long as possible.

Westmont has been for many of us a great bridge from the protection of one's family to the vulnerability we all experience in the world at large. Here we can gather strength, knowledge and understanding for all that is yet to come. In order to succeed it must be both a retreat and a launching pad. And succeed it does! Yet, Westmont and its leaders take no personal glory in all this success, but rather, year after year, the motto of "Christ pre-eminent" rings loud and clear as more than a motto.

The last several years have signaled profound academic growth and expansion. My own natural bias has led me to follow with particular interest the program in the field of music. As any musical alum would expect, the meticulous standards and the careful guidance of John Lundberg has had no small part in the expanding and deepening of Westmont's musical experience. He has developed the Westmont Choir to a level of excellence of which a much larger institution could be justly proud. As is typical of John Lundberg's choral work, the performance on this recording presents a well-trained choir singing significant music with empathy, enthusiasm and great skill.

For twenty-five years John Lundberg has been producing fine music and fine musicians, but more importantly, he has brought hundreds of young men and women to appreciate the supreme responsibility of presenting the finest possible musical offering to God. He taught each of us to strive to find the highest quality repertoire of which we were capable, develop it to the best of our ability, and perform it with all the conviction we could muster.

He has practiced what he preached - - and I, for one, will always be glad I was there to hear the sermons.

Sincerely,

Paul Sjolund

hs/pu

John Lundberg / *professor of music and director of Westmont College's choral organizations.*

Paul Sjolund has worked as choral director for ABC, CBS and NBC television. His work also has included choral directing with most of the major motion picture studios. His original compositions have been premiered in New York's Lincoln Center and the Los Angeles Music Center. Mr. Sjolund is also a talented musician on the other side of the podium, having performed under the batons of Zubin Mehta, Roger Wagner and Norman Luboff.

For ten years he was music director at Bel Air Presbyterian Church. Currently he is music director at La Canada Presbyterian Church and editor for the Walton Music Corporation of New York.

MARK RECORDS STEREO

Director: **JOHN LUNDBERG**
Accompanist: **BRENDA MARTINS**
Producer: **DEAN BROWN**
Session Engineer: **STEVE MASLOW**
Remix Engineer: **MARLIN JONES**
Studio: **ABBEY SOUND, LTD., Hollywood**
Cover Photo: **AL CARLSON, Finley Studios**

SPC 3163

STEREO

The Young Lovers

Happy Heart

Aquarius

Goodbye Columbus

By The Time I Get To Phoenix

Both Sides Now

Wichita Lineman

Windmills Of Your Mind

Let It Be Me

Love Me Tonight

I May Never Be Free



pickwick/33

A PRODUCT OF PICKWICK INTERNATIONAL, INC.

THE YOUNG LOVERS
STEREO SS-3163

The Young Lovers
Aquarius Goodbye Columbus
By The Time I Get To Phoenix
Both Sides Now Wichita Lineman
Windmills Of Your Mind
Let It Be Me Love Me Tonight
I May Never Be Free

Happy Heart



Once upon a time, when the world was very young, there was a boy, and there was a girl. They'd played together, fought, cried and made up for years. Then, one day, the boy stopped and looked at the girl. He saw something he'd never seen before, even though they'd known each other since childhood. She stopped what she was doing and looked back. At that moment, something unexplainable happened. The world had discovered love.

It's been like that ever since — whether you're checking out a cute blonde on the other side of the room in English class, or your eyes lock with those of a tall, dark, handsome male at a cocktail party; whether it's happened to you before or it's happening for the very first time.

That's what The Young Lovers are all about — a group of young people who have set love to music; who have a wonderful feeling for life and an ease of style about singing. They're boys and girls who've experienced that blinding flash we call love, and who know how important music is to creating the right mood. They know that only in music can we recapture the feeling, the magic that is love. There are ten songs for young lovers, performed by The Young Lovers. Take the most famous young lover of them all, Tom Jones, and his most recent hit, "Love Me Tonight." Or Glen Campbell and his fantastic hits, "By the Time I Get to Phoenix" and "Wichita Lineman." Here are the tender ballads of today as well as the rhythm songs — "Goodbye Columbus" and "Aquarius." You don't have to be young or in love to get the message of The Young Lovers. If you're young at heart and have ever experienced the emotion, you'll know what they mean when they start singing, They will, very soon, make personal appearances in a city near you.

Notes by Robert Angus

SIDE 1		SIDE 2	
LOVE ME TONIGHT Duchess Music Corp.	2:38	HAPPY HEART Miller Music Corp.	2:47
BY THE TIME I GET TO PHOENIX Johnny Rivers Music	2:51	GOODBYE COLUMBUS Ensign Music Corp.	2:01
BOTH SIDES NOW Siquomb Pub. Corp.	3:18	WICHITA LINEMAN Canopy Music Co.	2:54
AQUARIUS United Artists Music Co. Inc.	2:30	I MAY NEVER BE FREE Mourbar Music Corp.	3:06
LET IT BE ME MCA Music Co.	3:34	THE WINDMILLS OF YOUR MIND United Artists Music Co. Inc.	3:55

"The new electronic sounds heard on this record are created by the Clavinet and Cembalet. Courtesy of M. Hohner, Inc., Hicksville, N.Y."

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(Printed in U.S.A.)

Manufactured by Keel Mfg. Corp., Hauppauge, L.I.


THE
YEAR IN
MUSIC'S
GREATEST
HITS
EASY LISTENING EDITION

1P 6843

Columbia House
A Columbia Musical Treasury

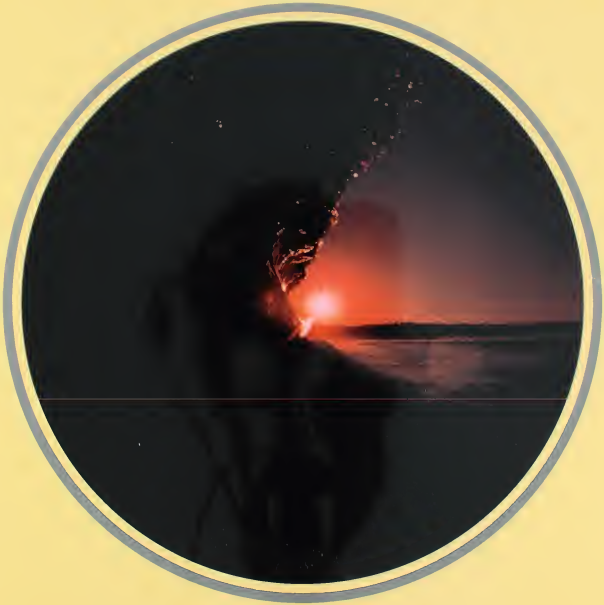
THE YEAR IN MUSIC'S GREATEST HITS

EASY LISTENING EDITION

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THE BEACH BOYS

M. I. U. ALBUM



Side 1
SHE'S GOT RHYTHM
COME GO WITH ME
HEY LITTLE TOMBOY
KONA COAST
PEGGY SUE
WON'T CHA COME OUT TONIGHT

EXECUTIVE PRODUCER BRIAN WILSON
PRODUCED BY ALAN JARDINE & BRUCE JOHNSTON

RECORDED AT
THE INSTITUTE, MIU, FAIRFIELD, IOWA
AND BROTHER'S STUDIO, SANTA MONICA,
CALIFORNIA

Side 2
SWEET SONDA'S KINDA LOVE
BELLES OF PARIS
FITTER BATTER
MY DIANE
MATCH POINT OF OUR LOVE
WINDS OF CHANGE



MUSIC COORDINATOR DIANE ROWELL
FINAL MIX-DOWN AND MASTERING ENGINEER JEFF PETERS
ALBUM DESIGN AND GRAPHICS DEAN O. TORRENCE AND THE BEACH BOYS
FRONT COVER PHOTOGRAPHY WARREN BOLSTER, SURFER MAGAZINE
BACK COVER PHOTOGRAPHY GUY WEBSTER

UM°

0 02547 09294 6

MUSICIANS:
(our team)

Piano: BRIAN WILSON, RON ALTBACH, GARY GRIFFIN
Electric Piano: BRIAN WILSON, RON ALTBACH, GARY GRIFFIN
Guitar: ED CARTER, ALAN JARDINE, CARL WILSON, BILLY HINSCHE
Bass Guitar: ALAN JARDINE, ED CARTER
Drums: MIKE KOWALSKI, DENNIS WILSON
Percussion: MIKE KOWALSKI, RON ALTBACH
Organ: RON ALTBACH, GARY GRIFFIN
Synthesizer: GARY GRIFFIN, RON ALTBACH
Horns: MICHAEL ANDREAS, RON ALTBACH, CHARLES LLOYD, LANCE BULLER, JOHN FOSS, ROD NOVAK, CHARLIE McCARTHY, BOB WILLIAMS
Steel Pedal Guitar: CHRIS MIDAUGH

LEAD VOCALS:

She's Got Rhythm: BRIAN WILSON
Come Go With Me: ALAN JARDINE
Hey Little Tomboy: BRIAN WILSON & MIKE LOVE
Kona Coast: MIKE LOVE & ALAN JARDINE
Peggy Sue: ALAN JARDINE
Wontcha Come Out Tonight: BRIAN WILSON & MIKE LOVE
Sweet Sunday Kinda Love: CARL WILSON
Belles of Paris: MIKE LOVE
Pitter Patter: MIKE LOVE & ALAN JARDINE
My Diane: DENNIS WILSON
Match Point of Our Love: BRIAN WILSON
Winds of Change: ALAN JARDINE & MIKE LOVE

Vocals Arranged and Produced by: BRIAN WILSON & ALAN JARDINE
Music Coordinator: DIANE ROVELL
String Arrangements: GARY GRIFFIN, ROBERLEIGH BARNHARDT
Horn Arrangements: MICHAEL ANDREAS
Basic tracks recorded at M.I.U., Western Recorders & Brother Studio
Sweetening done at Kaye Smith & Wally Heider Recording
Engineers: STEVE MOFFITT, JEFF PETERS, EARL MANKEY, JOHN HANLON, BOB ROSE
Final Mixdown Engineer: JEFF PETERS
Mixdown Studio: WALLY HEIDER RECORDING (Engineer: JEFF PETERS)
Special Assistants at Wally Heider Recording: DAVID GERTZ, IRA "REGINA" LESLIE, SHAWN SULLON, RALPH OSBORN
Mastering Studio: LOCATION RECORDERS (JEFF PETERS & KEVIN GRAY)

FOR YOUR SINCERE SUPPORT ON THIS PROJECT
A SPECIAL "THANK YOU" TO THE FOLLOWING:

Lynda Jardine, Marilyn Wilson, Diane Rovell, Janet Lent-Koop, Jason Raphalian and the Beach Boys' Road Crew
The Brother Records office: Leslie, Eileen & Susan.
Steve Korthof, Stan Love, Rocky Pamplin, Rusty Ford, Matthew Jardine & Michael Sperry
(for finger snaps & hand claps on Come Go With Me), Chris Roberts, Frank Hutchinson, Greg Berning and Billy Hinsche.
Also to: Sidney and Jackie Reisberg for the program they set up for us at MIU, Bldg. 154 and its staff,
and the MIU students and campus where we were allowed to do our music in an environment of love.
Thank you too, Maharashi, for giving us our space. Jai Guru Dev

M. I. U. ALBUM

SHE'S GOT RHYTHM

LAST NIGHT I WENT OUT DISCO DANCING
SAW A FOXY GIRL OUT ON THE FLOOR
SHE'S GOT RHYTHM, SHE'S GOT SOMETHING I NEED
SHE S GOT RHYTHM SHE S GOT SOMETHING I NEED

SHE CAME TO MY TABLE, WE BOTH ORDERED SOMETHING TO DRINK
BEFORE YOU KNOW IT, WHAT OO YOU THINK
THE MUSIC STARTED PLAYIN'

OO THE MUSIC GOT US SO EXCITED
AND WE HAD TO GET UP ON OUR FEET
SHE'S GOT RHYTHM SHE'S GOT SOMETHING I NEED
SHE'S GOT RHYTHM, SHE'S GOT SOMETHING I NEED

THE PLACE WAS NEAR CLOSING, I OFFERED TO TAKE HER HOME
BUT SHE WAS WITH SOMEONE AND LEFT ME ALONE
BUT I STILL REMEMBER

OO I KNOW I NEVER WILL FORGET HER
AND I HOPE I GET TO SEE HER AGAIN
SHE'S GOT RHYTHM SHE'S GOT SOMETHING I NEED
SHE'S GOT RHYTHM, SHE'S GOT SOMETHING I NEED

BRIAN WILSON, MICHAEL LOVE & RON ALTBACH

COME GO WITH ME

I LOVE, LOVE YOU DARLIN'
COME GO WITH ME
AND COME HOME WITH ME
WAY BEYOND THE SEA
I NEED YOU DARLIN'
COME AND GO WITH ME

COME, COME, COME, COME
COME INTO MY HEART
TELL ME DARLIN'
WE WILL NEVER PART
I NEED YOU DARLIN',
SO COME GO WITH ME

YES, I NEED YOU
YES, I REALLY SAY I NEED YOU
PLEASE SAY YOU'LL NEVER LEAVE ME
WELL YA SAY YOU'LL NEVER
YES YOU REALLY NEVER
YOU NEVER GIVE ME A CHANCE

REPEAT 2

REPEAT 1

C. E QUICK

HEY LITTLE TOMBOY

HEY LITTLE TOMBOY
SIT HERE IN MY LAP
I GOT THINGS THAT I GOTTA TELL YOU

NO MORE SKATEBOARDS, PUT AWAY YOUR BASEBALL MITT
ROUGH LIVIN' DAYS ARE THROUGH
YOU COULD FIND PLACES TO GO
YOU COULD SEE BOYS LOVE YOU SO

HEY LITTLE TOMBOY
TURN INTO A GIRL
HEY LITTLE TOMBOY
ALL OVER THE WORLD

HEY LITTLE TOMBOY
I'VE BEEN LOOKIN' AT CHA
THINKIN' HOW YOU COULD BE
I SMELL PERFUME
I LIKE JEANS
SO MANY CHANGES I SEE

HEY LITTLE TOMBOY
TURN INTO A GIRL
HEY LITTLE TOMBOY
ALL OVER THE WORLD

BRIAN WILSON

KONA COAST

IT'S BEEN MY SECRET PASSION TO TRY IT
IN CAPTAIN COOK'S FASHION I CAN'T DENY IT
I WANT TO SPEND MY WINTERS ON THE KONA COAST IN HAWAII
FOR YEARS I SAVED MY PENNIES AND PLANNED IT
THE GREAT PACIFIC OCEAN EXPANOED
I WANNA GO SURFIN' WHERE I DIG IT THE MOST IN HAWAII

HAWAIIAN ISLANDS BECKON
AND I'LL BE BACK HERE SOMEDAY I RECKON
AND PRETTY ISLAND GIRLS GREET YOU WITH A FLOWER LEI
YOU'LL THROW IT BACK INTO THE SEA
HOPIN' YOU BE COMIN' BACK TO HAWAII

SUNTANNED BEAUTIES ARE EVERYWHERE
LOVELY ISLAND LADIES WITH LONG DARK HAIR
YOU'RE SURE TO FIND A HONEY WAITIN' FOR YOU THERE IN HAWAII
KANI AND WAHINAI ANO WAHOWALIS TOO
GET A FRIENDLY ALOHA FROM THIS MEDOA TO YOU
THEY'RE THE FRIENDLIEST PEOPLE ANYWHERE IN HAWAII

WELCOME TO THE ISLAND MECCA
I LL LEARN TO TALK LIKE A LOCAL I BETCHA
AND AT LAHAINA LOOK OUT FOR SHOOTING STARS
WE'LL WATCH THEM FALL INTO THE SEA
AND IT'LL BE JUST YOU AND ME IN HAWAII

WINTER IN THE SUN AND SURF WOULD SURE BE NICE
IN A SOUTH SEA GARDEN OF PARADISE
I WANNA SPEND MY SUMMER ON TIIE KONA COAST IN HAWAII

HONOLULU WAIKIKI OO YOU WANNA COME ALONG WITH ME
WAYAMA UP TO HANALAI LOVE TO TAKE YOU TO THE ISLANDS TODAY

AI AN JARDINE & MICHAEL LOVE

PEGGY SUE

IF YOU KNEW PEGGY SUE
THEN YOU'D KNOW WHY I FEEL BLUE
MY PEGGY — MY PEGGY SUE
WELL, I LOVE YOU GIRL, YES I LOVE YOU PEGGY SUE

PEGGY SUE, PEGGY SUE
OH HOW MY HEART YEARNS FOR YOU
OH PEGGY — MY PEGGY SUE
WELL, I LOVE YOU GIRL YES I LOVE YOU PEGGY SUE

PEGGY SUE PEGGY SUE
PRETTY, PRETTY, PRETTY, PRETTY PEGGY SUE
OH PEGGY — MY PEGGY SUE
WELL, I LOVE YOU GIRL, AND I NEED YOU PEGGY SUE

I LOVE YOU PEGGY SUE
WITH A LOVE SO RARE AND TRUE
OH PEGGY — MY PEGGY SUE
WELL, I LOVE YOU GIRL, AND I WANT YOU PEGGY SUE

PEGGY SUE, PEGGY SUE
PRETTY, PRETTY, PRETTY, PRETTY PEGGY SUE
MY PEGGY — MY PEGGY SUE
WELL, I LOVE YOU GIRL, AND I WANT YOU PEGGY SUE

BUDDY HOLLY, JERRY ALLISON & NORMAN PETTY

WONTCHA COME OUT TONIGHT

(CHORUS)
LITTLE GIRL WONTCHA COME OUT TONIGHT
THEY'RE PLAYIN' OUR SONG
LITTLE GIRL WONTCHA COME OUT TONIGHT
PLEASE DON'T KEEP ME LONG

I'VE BEEN ANTICIPATING, SEEING YOU ALL DAY LONG
AND ALL THE WHILE I AM WAITING
I EIND MYSELF A SINGING THIS LITTLE SONG

(CHORUS)

SOON AS THE MUSIC STARTED PLAYIN'
I START TO THINKIN' OF YOU
THAT'S WHEN YOU LL HEAR ME SAYIN'
PRETTY PLEASE BABY HERE'S WHAT I ASK OF YOU

(CHORUS)

LATE AT NIGHT WHEN I'M SLEEPIN'
I GET TO DREAMIN' OF YOU
THAT'S WHEN I FIND MYSELF SCHEMIN'
OF WAYS THAT I CAN SPEND ALL MY TIME WITH YOU

BRIAN WILSON & MICHAEL LOVE

SWEET SUNDAY KINDA LOVE

THERE'S SOMETHING SPECIAL ABOUT IT
JUST WHAT I CAN'T QUITE SAY
BUT THERE'S NO OOUBT THAT IT'S DIFFERENT
FROM ANY OTHER DAY
THERE ARE NO WORDS TO EXACTLY DESCRIBE
WHAT I M SPEAKIN' OF
IT'S JUST A SWEET SUNDAY KINDA LOVE

WE'LL READ THE FUNNIES TOGETHER
AND WATCH SOME T.V TOO
YOU CAN DO SOMETHING FOR ME
AND I'LL DO THE SAME FOR YOU
WE LL FILL THE HOURS WITH THINGS
THAT WE BOTH MOST LIKE TO DO
SPENDING A SWEET SUNDAY LOVIN' YOU

WHY DON'T WE UNPLUG THE PHONE
LET S PRETEND NOBODY'S HOME, QUIETLY
JUST YOU AND ME OH HDW NICE THAT WILL BE

ALL THROUGH THE WEEK I LL LOOK BACK UPON THAT
SWEET SUNDAY TIME
WHILE LOOKING FORWARD TO THAT SPECIAL HAPPINESS
WE'LL FIND
WHEN WE AWAKEN TO HEAR FROM A SONGBIRD UP ABOVE
SOUNDS OF A SWEET SUNDAY KINDA LOVE

BRIAN WILSON & MICHAEL LOVE

BELLES OF PARIS

(CHORUS)
BELLS ARE RINGING SOUL OF FRANCE
BELLS ARE SINGING OF ROMANCE

C EST TRES JOLIE EN PAREE IN THE SPRING
WATCHING ALL THE LOVERS WALK ALONG TIIE SEINE
PITCH A PENNY IN HER LIKE A WISHING WELL
FEED THE PIGEONS IN THE PARK NEAR TOUR EIFELLE

(CHORUS)

THERE'S A CHAPEL "SACRE COURE" IN QUAINT MONTMARTE
IN THE OPEN AIR THE PAINTERS SHOW THEIR ART
IN THE RESTAURANT SIP A BEAUJOLIES
WHAT A PERFECT WAY TO SPEND A LOVELY DAY

(CHORUS)

SUNDAY MORNING HEAR THE BELLS OF NOTRE DAME
WATCHING BELLES JEUNE FILLES AND THE HANDSOME GENDARMES
NEAR THE ARCH DE TRIOMPHE ON THE CHAMPS ELYSEES
COFFEE AND CROISSANTS IN A SIDEWALK CAFE

SOME PEOPLE GO TO SEE THE RACES AT DEAUVILLE
OR WEEKEND BY THE RACING TIDES OF MONT SAN MICHELLE
SOME TAKE THE TOUR OF CHARTRES ON AN AUTOBUS
WHILE THE WRITERS AND THE ARTISTS NEVER LEAVE MONT PARNASSE

BRIAN WILSON, MICHAEL LOVE & RON ALTBACH

PITTER PATTER

IT LOOKS LIKE RAIN AND IT'S BEEN COMIN' ON FOR HOURS
IT LOOKS LIKE RAIN I HEAR THE RUMBLE OF THUNDER SHOWERS
PRETTY SOON THE RAIN WILL PLAY ITS SWEET REFRAIN
WHILE WE LISTEN FROM INSIDE
AND UNTIL IT STOPS, WE'LL HEAR THE DRIPS AND DROPS
FROM BESIDE THE FIRESIDE

SO LET IT RAIN AND WE'LL BE HAPPY WHEN IT STOPS
'CAUSE WHEN IT RAINS THE WAYS OF LOVE RISE IN MY HEART
WE WON'T BE SAD WHEN THERE IS A STORM
AND WE CAN BE GLAD 'CAUSE WE CAN KEEP WARM

LISTEN TO THE RAIN
PITTER PATTER, PITTER PATTER OF THE RAIN
GOIN' PITTER PATTER, PITTER PATTER OF THE RAIN
GOIN' PITTER PATTER, PITTER PATTER, PITTER PATTER
PITTER PATTER OO

A RAIN SWEPT PLAIN
SOON AFTER SPRINGTIME RAINS BLOW OVER
WILL SPROUT NEW GRAIN
AND MILES OF FRESH GREEN FIELDS OF CLOVER
WINTER AND ITS COLD SOON WILL LOSE ITS HOLD
WITH THE CHANGES SPRING WILL BRING

SUN COMES POURIN' OOWN WARMIN' UP THE GROUND
BRINGIN' NEW LIFE WITH THE SPRING

SO LET IT RAIN
'CAUSE WHEN IT RAINS THE WAYS OF LOVE RISE IN MY HEART
AND LIKE THE RISIN' TIDES LOVE IS GROWING STRONGER
LET S RIDE OUT THE STORM JUST A LITTLE BIT LONGER

LISTEN TO THE RAIN

PITTER PATTER, PITTER PATTER OF THE RAIN
(KEEP REPEATING ABOVE)

BRIAN WILSON, MICHAEL LOVE & ALAN JARDINE

MY DIANE

NOW THAT I HAVE LOST MY DIANE
THERE'S NO PLAN AS TO WHERE TO GO
IT WAS HARD TO LOSE MY DIANE
AND NOW I JUST MISS HER SO

EVERYTHING IS OLD AND NOTHING IS NEW
ALL I EVER DO IS THINK OE YOU
MEMORIES HAUNT ME NIGHT AND DAY
I LOVE YOU DIANE I MISS YOU DIANE

DO YOU THINK OF ME MY DIANE
DR HAVE YOU FORGOTTEN ME
DID YOU THINK THAT YOU WERE CHAINED DOWN
AND NOW THAT YOU ARE FREE

EVERYTHING IS WRONG AND NOTHING IS RIGHT
I WANT YOU BACK WITH ALL MY MIGHT
SHAOOWS HANGING OVER MY HEAD
I LOVE YOU DIANE I MISS YOU DIANE

BRIAN WILSON

MATCH POINT OF OUR LOVE

IT'S BEEN A LONG LONG WHILE
SINCE WE VE BEEN STRUNG OUT ON LOVE
AND THERE'S NO MASK OF A SMILE
THAT CAN HIDE WHAT WE'RE THINKIN OF
FROM YOUR HEART I HEAR
ONLY DISTANT ECHOES OF EMPTY I OVE
I GUESS THIS MUST BE THE MATCH POINT OF OUR LOVE

EARLY IN THE GAME WHEN YOU BROKE ME
JUST LIKE A SERVE
WE SHOULDA WALKED OFF THE COURT
BUT WE BOTH DIDN'T HAVE THE NERVE
SO WE VOLLEYED A WHILE WITH SMALL TALK
ANO A SMILE AND AS PUSH COMES TO SHOVE
I'D SAY THIS MUST BE THE MATCH POINT OF OUR LOVE

NO ONE EVER HELD ME THE WAY YOU DID
NO ONE COULD EVER LOVE ME THE WAY YOU DID
HOW COULO LOVE SLIP AWAY FROM ME

IN LIFE'S LONELY GAME LOVE TOO OFTEN
CAN LET YOU DOWN AND THO' NO ONE'S TO BLAME
LOVE IS STILL THE ONLY GAME IN TOWN
WHEN IT'S LOVE'S LAST PLAY YOU CAN ONLY SAY BY
THE STARS ABOVE — THAT THIS MUST BE THE MATCH POINT OF OUR LOVE

BRIAN WILSON & MICHAEL LOVE

WINDS OF CHANGE

WINDS OF CHANGE BLOW 'ROUND MY DOOR
IS THIS THE YEAR I'VE BEEN WAITING FOR
WORLDS IN MOTION ENDLESSLY
COSMIC OCEAN FLOWS INTO MY HEART

PART OF ME WOULD LIKE TO BE
A SHINING LIGHTHOUSE FOR ALL TO SEE
WHEN THE DARK NIGHT HIDES THE SUN
SHINE A LIGHT FOR EVERYONE TO SEE
ISN'T THAT THE WAY IT SHOULD BE

I AM NO STRANGER TO A WORLD OF CHANGE
THERE ARE ALWAYS SITUATIONS TO REARRANGE
BUT THERE'S SOMETHING SPECIAL 'BOUT THIS QUIET DAWN
IT SEEMS TO SING A SONG TO EVERYONE
IT'S DAWNING ON AND ON AND ON

WINDS OF CHANGE ARE HERE AT LAST
THE CLOUDS HAVE LIFTED THE STORM HAS PASSED
NIGHTS WE'VE KNOWN ARE ON THE RUN
AND THERE'S A BRIGHT AND SHINING SUN
FOR EVERYONE TO SEE

WINDS OF CHANGE

RON ALTBACH & ED TULEJA

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M. I. U. ALBUM

rejoice†
CSLP 1003A

B $ 4.99

TIEMPO DE AMAR

(A TIME TO LOVE)



angel perez and the
new horizon singers

TIEMPO DE AMAR

angel perez and the new horizon singers



Presentación de este disco y de su autor, Angel Pérez, por el Muy Reverendo Monseñor Robert J. Fox, de la Arquidiócesis de Nueva York.

Permítanme dirigirles una palabra de precaución, mientras se preparan para escuchar la música de este disco.

En "TIEMPO DE AMAR", hay mucho más que música; hay personas . . . personas que nos pueden engañar porque son pobres y aparentemente podemos creer que sólo son capaces de interpretar la música que escriben los más privilegiados. Sin embargo, esta música nació de ellos y es su creación. Para poder sentir este disco a plenitud, se requiere tener el sentido del misterio de compartir las alegrías, penas, amores y soledad, que están tan presentes en las personas que interpretan esta música como Dios está en las flores y las plantas.

Si ser un músico quiere decir: escribir y tocar música para otros, ANGEL PEREZ, no es esta clase de músico. La música, es su idioma, pero ANGEL PEREZ, es al mismo tiempo, una persona . . . una persona que cree profundamente que la vida de cualquier otro ser humano, es tan significativa como la suya misma y que cualquier otra persona, tiene la capacidad de descubrir y expresar el significado de su vida a través del lenguaje musical.

Comparado con otros compositores, ANGEL PEREZ es un poco "tonto" en el sentido de que desprecia una expresión más perfecta de si mismo y que con todo honor se la aplicaría si fuera músico "para la gente"; el ha escogido, sin embargo, otro camino: hablar con la gente en su idioma y de ese diálogo es que ha salido la música de "TIEMPO DE AMAR".

Encontrarán ustedes esta música un poco diferente a la que ustedes están acostumbrados a oir en otros discos. Si cuando usted oiga este disco piensa en la gente en que está inspirado y que lo interpreta, verá que no solo lo va a entretener, sino que se sentirá invitado a participar en este diálogo.

Introduction to "TIEMPO DE AMAR" (A TIME TO LOVE) and to the composer, ANGEL PEREZ, by The Very Reverend Monsignor Robert J. Fox, Archdiocese of New York.

A word of caution as you prepare to listen to this music. There are people in it. People who are deceiving because they are poor and seemingly capable only of listening to the music of more advantaged persons. Yet this music was born of them and is their creation. To fully experience this record, then, the listener must have some sense of the mystery of sharing the joys, pains, loves and lonelinesses of the persons who are in this music just as surely as God is in flowers and weeds.

If to be a musician means to write or play music for others, Angel Perez is not these persons' musician. Music is his language, but Angel Perez is a person. A person who deeply believes that every other person's life is as significant as his and that every other person has the capacity to discover and express the meaning of his life through the language of music. By usual standards, he is something of a fool in that he scorns that more perfect expression of himself that could be his if he were a musician for the people. He has chosen instead to speak with the people in his language and from such dialogue this music is created.

You'll find the music somewhat different from what you're accustomed to hearing on other records. If you remember the people there, you'll find yourself not being entertained so much as being invited to participate in the dialogue.

SIDE 1

1 — Tiempo De Amar (A Time To Love) 2:40
2 — Pregón Pascual (Easter Proclamation) 1:48
Sólo — P. Victor Pinaga
3 — Canto De Entrada (Entrance Hymn) 3:08
4 — Dios Es Amor (God Is Love) 3:33
5 — Gloria A Dios (Glory To God) 3:22
Sólo — P. José Valcárcel
6 — Comunión (Communion Hymn) 3:04

SIDE 2

1 — El Pueblo Canta (The People Sing) 2:43
2 — Señor Ten Piedad (Lord Have Mercy) 1:30
3 — Padre Nuestro (Our Father) 1:40
4 — Mi Sed De Amor (My Thirst For Love) .. 3:45
Sólo — P. J. A. Valcárcel
5 — Santo, Santo, Santo (Holy, Holy, Holy) .. 1:00
6 — Bendícenos En Cristo (Bless Us) 1:32

MUSICOS (MUSICIANS)
Claudia Pollera, *Flute* — Jane Steiner, *Clarinet* — James Lewis, *Bass* — J. A. Valcárcel, *Organ* — Félix Caraballo, *Congas* — Luis Vega, *Guitar*
Steve Vázquez, *Timbal* — El Chino, Bongo

Sólo
Sylvia Maldonado, *Tiempo De Amar* — P. Victor Pinaga, *Pregon Pascual* — P. José Valcárcel, *Gloria A Dios* — Theresa Malavé, *El Pueblo* Canta
P. J. A. Valcárcel, *Mi Sed De Amor*

Sólo De Voces (A Capella)
P. J. Mugarza, P. J. A. Valcárcel, P. Victor Pinaga — Santo, Santo, Santo

Cover Design: Sister Judith Savard (Full Circle Assoc., Inc.)
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Rejoice Records — 250 W. 57th Street, New York, N.Y. 10019
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Nuestro agradecimiento al Rvdo. Padre Marcos Mendizábal y a las Hijas de María de la Iglesia de san Martín de Tours, Bronx, sin cuya colaboración no hubiera sido posible la grabación de este disco.

Our thanks to Rev. Marcos Mendizabal and the Daughters of Mary of St. Martin de Tours Church, of The Bronx, whose collaboration made this record possible.

COMPATIBLE STEREO
CSLP 1003A
the rejoice record group

(A TIME TO LOVE)

La Iglesia de Santa Brígida fué designada por el fenecido Cardenal Spellman como una parroquia experimental. Es una de las dos iglesias de Nueva York que no tienen párroco. Está dirigida por un grupo de tres sacerdotes que tienen la misma responsabilidad. Las decisiones se alcanzan a través de un diálogo abierto y directo.

El arroz con habichuelas es el plato básico de la comida de la mayoría de las familias hispanas. Substituir este plato tipico por otro importado seria una catástrofe.

La música hispana tiene también un sabor distinto y único que no tiene ni acepta substituto. Hace que los ojos del latino que lo escucha brillen, su cuerpo se meza y sus pies bailen. En el pasado, la mayor parte de la música sacra hispana no reflejó ese espíritu, sino que mas bien estaba dirigida a la expresión femenina e infantil de la congregación.

La música de este disco "Tiempo de Amar" (A Time to Love) es por contrario como una ráfaga de aire fresco en la liturgia hispana. Trae a la superficie el espíritu atractivo y vivo de los hispanos y a la vez tiene una profunda veneración y respeto por la liturgia.

Los miembros de la Iglesia de Santa Brigida en el bajo este de Manhattan han adoptado con entusiasmo esta música entusiasta. La misa de los domingos es en realidad una celebración y esta escrita en los ojos, corazón y voces de esta comunidad.

Uno de los éxitos más destacados del sistema de ministerio sin párroco es el estar abiertos a la música como la que se ha grabado en este album. Los mismos sacerdotes encuentra en esta música la inspiración y alegria que hace que ellos ansíen que llegue el domingo en que les toca el turno de celebrar la misa para los hispanos.

St. Brigid's parish has been designated by the late Cardinal Spellman as an experimental parish. It is one of the two parishes in the Archdiocese of New York that does not have a pastor. It is directed by a team of three priests with equal authority. Decisions are reached through open and direct dialogue.

Rice and beans are the basic foods at the main meal of every Spanish speaking family. To substitute a typical dish of some other nationality would be a disaster.

Spanish music also has its own distinct flavor for which there is no substitute. It makes a latin listener's eyes sparkle, his body sway and his feet dance. In the past, most Spanish church music did not reflect their joyful spirit but rather brought out the feminine and childish characteristics of the congregation.

The music of this album "Tiempo De Amar" (A Time To Love) on the contrary is like a breath of fresh air to the Spanish liturgy. It brings to the surface an attractive lively spirit and at the same time a deep moving reverence for the sacredness of the liturgy.

The parishoners of St. Brigid's Church on New York's Lower East Side have enthusiastically adopted themselves to this exhilerating music. Sunday Mass is really a celebration and it is written in eyes, hearts and voices of this community.

One of the outstanding successes of this co-pastor ministry was their openness and receptivity to the music as recorded on this album. The priests themselves find in this music the inspiration and joy that makes them look forward to their turn to celebrate the Spanish Mass on Sundays.

Fr. Matthew Thompson
Co-pastor — St. Brigid's Church

LAZAR BERMAN

LISZT SONATA

BEETHOVEN APPASSIONATA



SAGA

STEREO

LAZAR BERMAN

Liszt Sonata in B minor
Beethoven Appassionata

SAGA 5430
SAGA
WORLD WIDE
STEREO
Stereo records may also be played on Mono equipment with a compatible cartridge. Your dealer will advise you

SIDE ONE

Beethoven Piano Sonata No. 23 in F minor, op. 57 (Appassionata)
1. First movement: Allegro assai 9'21
2. Second movement: Andante con moto
Third movement: Allegro me non troppo – Presto 10'59

SIDE TWO

Liszt Piano Sonata in B minor 27'50

The two composers sharing this record were at first battar known as executants than as composers.

Beethoven appeared at a public concert in Vienna in 1795, when he astonished the audience with his skill. The following year he got as far as Berlin, but after that settled in the Austrian capital and never left Austria again. The record of his life there consists of the production of his great works, the progress of his unfortunate deafness, the kindness of the many friends who gathered around him (notwithstanding his brusque and irritable nature) and the worries and troubles which his good-for-nothing nephew brought upon him. Increasing deafness made performances and concerts a great burden, and it is doubtful if he could appreciate all he wrote. His later style has been criticized for its extraordinary harshness in places, its difficulties, and its unorthodox character in form and conception.

Thirty-two piano sonatas came from his pen (excluding the early 'Bonn' sonatas), ranging from almost sonatina-like pieces to works of great profundity. Some of the earlier essays are in four-movement design, but in the mature sonatas the form is considerably freer, with variations in the number of movements and their succession. Beethoven was clearly seeking a fuller freedom of artistic expression. For instance, the sonatas in F major, op. 54, the F sharp major, op. 78, and the E minor, op. 90 comprise only two movements, while in others (the 'Appassionata' and the 'Les Adieux', op. 81a) there is no break between the slow movement and finale. Another Beethoven individuality was the interdependant introduction (the 'Pathatique', op. 13 and 'Les Adieux') which was later woven into the general structure.

Baethovan's mind seams to have been in a turbulent state when he composed the 'Appassionata'. The date of its composition is uncertain, though sketches appear as early as 1804. It was during the summer of 1806 that Beethoven addressed the famous love-letters to the 'Immortal Beloved'. They were never posted, but hidden in a secret drawer. Many efforts have been made to discover the identity of the 'Immortal Beloved', but the riddle has never been satisfactorily solved. The 'Appassionata' (the name was given by the publisher Crenz) is dedicated to Beethoven's friend, the Count von Brunswick, whose two sisters, the Countess Therese and the Countess Josephine, have been suggested as possible candidates for the title of 'Immortal Beloved'.

Some fifty years after its composition a certain Monsieur Bigot wrote on a printed copy of the sonata belonging to the pianist Mortier de Fontaine '. . . he [Beethoven] encountered a storm and pouring rain penetrated the trunk into which he had put the Sonata in F minor, which he had just completed. After reaching Vienna he came to see us, and laughingly showed the work, which was still wet, to my wife, who at once began to look carefully at it. Impelled by the striking beginning, she sat down at the pianoforte and began playing it. Beethoven had not expected this, and was surprised to note that Madame Bigot did not hesitate at all because of the many erasures and elterations which he made made. It was the original manuscript he was carrying to his publisher for printing. When Madame Bigot had finished playing she begged him to give it to her; he consented, and faithfully brought it to her after it had been printed.'

The work opens with an air of mystary and eventually develops into a passionate utterance which is hushed by a tranquil melody. Confusion again reigns and dominates the development, but the movement ends softly. The calm beauty of the Andante, with its easily-followed variations, is in complete contrast, though thara are times when the serenity is faintly ruffled. The wild finale, with its immanse and gripping drama, reveals the composer's rich and amotional nature.

Farancz (Franz) Liszt was born at Ralding, Hungary, on October 22nd, 1811, in 'the year of the great comet'. Appropriately enough, he shone with undiminished brilliance in the musical firmament for fifty years, as a virtuoso pianist, composer, teacher, and arranger.

He first appeared in public at the age of nine. His success was so marked that a number of Hungarian noblemen undertook to pay for his musical education for a further six years. He was taken to Vienna, where he studied with Czerny and Salieri, and possibly with Rendhartinger for composition. At the age of eleven he made his Viennasa debut and a little later, at a second recital, he was publicly kissed on the forehead by Beethoven, who was present.

Moving to Paris, Liszt tried, though under age, to obtain entrance to the Conservatoire, but Cherubini, the principal, refused to waive the rules in his favour. He therefore studied with Reicha and Paer, and the following year (1824) visited England for the first time, appearing at the Argyll Rooms and Drury Lane. The following year, he again crossed the Channel and gave several recitals in this country, including two at Manchastar. The next two years were devoted to concert tours of Switzarland, Franca and England, during which time his father died. At the age of sixteen he had to fend for himself and provide for his mother. He settled in Paris and was in touch with the leaders of French literature and art, becoming an intimate of such figuras as Victor Hugo, Lamartine, Saint-Beuve, George Sand, Berlioz, Chopin and Delacroix. Later he settled in Weimar and during his thirteen years there became conductor at the court theatre, the little town becoming the centre of a new musical life in Germany. He gave up his career as a travelling virtuoso and produced Wagner's *Lohengrin*, *Tannhäuser* and *The Flying Dutchman*. He became a champion of Wagner and the term 'Music of the Future' was coined in his home. Whan about fifty, Liszt decided to move to Rome. He turned to religion and took minor orders in the Church, becoming known as the Abbé Liszt. Liszt breathed his last at Bayreuth, the Wagnerian shrine in Franconia. Though suffering from bronchitis, he insisted on attending a performance of his son-in-law's *Tristan und Isolde*. Eight days later he died and was buried in the town cemetery.

Though Liszt wrote some four hundred original works and about nine hundred transcriptions, his playing overshadowed his creative work, but his influence is seen in the music of a number of his contemporaries, including Wagner. He is credited as being the creator of the symphonic poem and employed a device which he called 'Metamorphosis of Themes'; this was akin to the 'idée fixe' of Berlioz and the Leitmotive of Wagner. This principle is seen at its best in the Faust Symphony and the Piano Sonata.

Wagner described the last-named as 'beyond all conception beautiful, great, lovely; deep and noble: sublime even as itself'. It is diffuse in form, rhapsodic in style, with its thamatic material freely treated. In one movement, the chief thematic material is heard in the introductory passage. It opens (Lento assai) sotto voce with two isolated notes, succeeded by a descending scale. This is repeated and, after a silence, a second theme (Allegro energico) appears: a third is a marcato passage in the bass. All this material is powerfully developed, sometimes with grandiloquence. A chorale introducas a strong religious note. The final section (Prestissimo) recalls the basic themes. The work ends quietly with chord-sequences and a stillness in B major.

The Sonata in B minor is sometimes described as Liszt's only piano sonata. This is not strictly correct, for No. 7 of *Années de Pèlerinage* ('Italy') is described as 'Après une lecture du Dante, Fantasie quasi Sonata', but perhaps it is too programmatic for inclusion in the sonata category. There is no trace of three early sonatas, composed in 1825, nor a sonate for piano duet belonging to the same year.

Frederick Youens

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LAZAR BERMAN

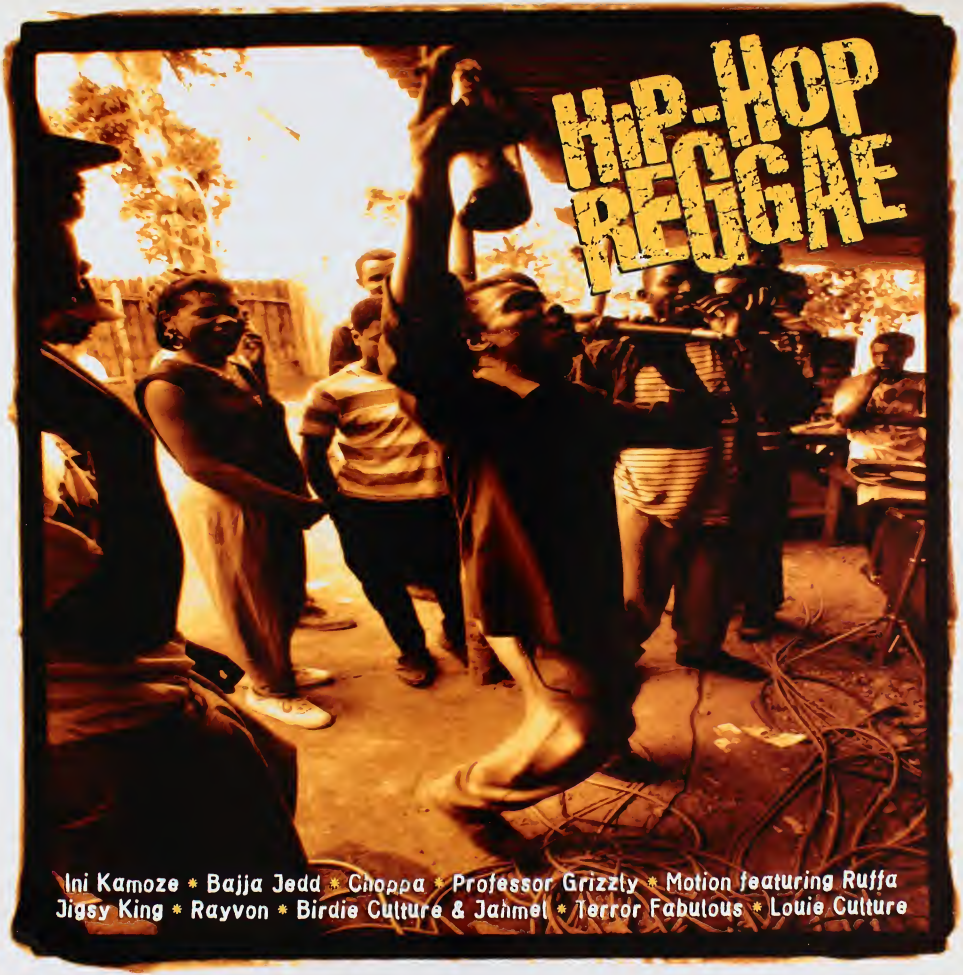
In recent years the Soviet Union has produced a remarkable crop of keyboard virtuosos whose reputations among music-lovers stand second to none. One thinks of Sviatoslav Richter, Emil Gilels and Vladimir Ashkenazy among many others. These exalted ranks are now joined by the until-now legendary Lazer Berman who was recently described by the Italian musical press, after his debut in that country, as "titanic", a "super-colossus". His reputation in the Soviet Union and Eastern-bloc countries is supreme and no less a figure than Emil Gilels is reported as having told Herbert von Karajan, "If Richter and I were to play four hands together we wouldn't equal Berman".

Berman began to play the piano at two years of age and gave his first concert two years later. His gifts were recognised from the outset and he was selected for special training. At the age of nine he joined the Moscow Central Music School where he studied under Alexander Goldenweiser with whom he stayed for 20 years. He is now 45 years old, and therefore a remarkable parallel with Richter whose reputation also preceded him to the West where he did not appear until past the age of 40. There is, however, one difference. Contrary to popular belief, Berman has played in Britain. This was at a concert organised by Sage Records on Sunday, March 23rd 1958, at the Recital Room of the Royal Festival Hall, after which the critic of *The Daily Telegraph* wrote, "The 28 year old Russian pianist Lazer Berman, who made his first London appearance last night, is a remarkably gifted player. The most striking thing about him is his technique which even in these days of incressingly high virtuosity is unusually brilliant and assured". The programme included works by Beethoven, Liszt and Prokofiev, including the *Appassionata*, and these recordings were made shortly afterwards.

Photograph by courtesy of Records and Recording

This record was first issued in 1959 as Saga XID6019

SAGA RECORDS are made in England. They are pressed by ALLIED RECORDS LTD., 326 Kensal Road, LONDON W.10.


HIP-HOP
REGGAE
Ini Kamoze * Bajja Jedd * Chappa * Professor Grizzly * Motion featuring Ruffa
Jigsy King * Rayvon * Birdie Culture & Jahmel * Terror Fabulous * Louie Culture


SIDE ONE
Hotter This Year
Ini Kamoze
Hop Scotch
Bajja Jedd
Jah Mi Love
Chappa
Shining Star
Professor Grizzly
Gangsta
Motion featuring Ruffa
SIDE TWO
Gi Mi Di Weed
Jigsy King
No Guns No Murder
Rayvon
Call Me
Birdie Culture & Jahmel
Call For Peace
Terror Fabulous
Ganga Lee
Louie Culture
Big Up: Sincere, Beadie Stretch, Flankmaster Flex, Johnny Wonder, Bobby Konders, Selassie, Remi, Dermie, Hoo-Young, Oslick, D. Black, Lloyd Campbell and the whole VP Crew, One "LoVE."
Executive Producer Dave "LoVE" Sanguinetti • Associate Executive Producer James "Jazz" Goring
Assisted by Patti Shields at VP Records.
Project coordination by Errol Foo • Art direction & design by Winter Oslick Jr. • Photography by Brian Jahn
Hotter This Year - Written by I. Kamoze
Produced by Kamoze Entertainment. Reserved by Sesame Street Records & Dave "LoVE" Sanguinetti.
Hop Scotch - Written by D. Jarvis
Produced by Louie Culture for Black Treger Productions.
Jah Mi Love - Written by Chappa
Produced by Dave "LoVE" & Black Treger Productions.
Shining Star - Written by Grizzly
Produced by Louie Culture for Black & Dave Productions.
Gangsta - Written by Motion
Produced by Dave "LoVE" & Louie Culture for S&C Productions.
Gi Mi Di Weed - Written by Jigsy King
Produced by Bobby Konders for Konders Records.
No Guns No Murder - Written by E. Hoover Jr. & Rayvon
Produced by Dave "LoVE" & Louie Culture for Black Treger Productions.
Call Me - Written by Birdie Culture & Jahmel
Produced by Dave "LoVE" & Louie Culture for Black & Dave Productions.
Call For Peace - Written by Terror Fabulous
Produced by Dave "LoVE" & Louie Culture for Black & Dave Productions.
Ganga Lee - Written by C. Campbell
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Produced by Dave "LoVE" &



LIVING IT UP— with TEDDY GREAVES

ALP-64

Sounds of an exciting voice coming from a popular hotel, located on the western tip of a tropical island.

It's Teddy Greaves! Living it up at the Grand Bahama (Jack Tar) Hotel, on Grand Bahama Island.

But, does he always water ski when he sings? Well, not always. But, can you think of a better way to rehearse?

While he proceeds with his unorthodox rehearsal session — you spend a day saturated with sunshine and unique activities all over the 2,000 lush tropical acres of the Grand Bahama Hotel. Lolling around the island's largest swimming pool. Scuba-diving in coral-studded waters. Fishing for amberjack or wahoo. A sail to Sandy Cay. Horseback riding on nine miles of blinding white sand beach. Water-skiing (if you can get that singer off the skiis). A big bowl of conch chowder for lunch. A few holes of golf. Skeet shooting. A bicycle ride into quaint West End Village. A cool drink at the Witch's Light to the beat of the poolside calypso band. The crab races. A rest before dinner!

The sun sets. Everything comes alive in the moonlit Caribbean night. Soft breezes and all paths lead to the swinging Turtlewalk. And, when you get to the Turtlewalk — there he is. No boat. No skiis. But the same guy — same smile — and lots of voice.

You eat dinner and he starts to sing. You expected a little native music on this trip. But nothing like this. A silver-throated songster. Mellow. Sweet. At first, his songs are soft and compelling — ballads in English. Spanish. Italian. French.

As you finish dinner, he begins to uptempo the program. A lusty German folk tune, the throbbing beat of an African Swahili, a current pop-hit or a poignantly familiar tune from yesterday. The band swings into jazz — pure and simple. A South American cha-cha-cha. A Mexican ditty. A Jamaican merangue or ska. And, when he isn't singing, he's all over that big bass with a touch rarely encountered these days, creating a beat that says you have to dance. And you do!

Who is he?

Teddy Greaves was born in Kingston Jamaica — with a song in his heart. He's been singing ever since. All over his native land. Throughout the West Indies. In every major spot in Nassau and Florida. To the Junkanoo Lounge in Washington, D. C. and, in his spare time there, to radio shows, diplomatic parties, and an appearance on the Johnny Carson "Tonight" show. To Freeport, Grand Bahama Island. A stint on the M. V. Lneaya Cruise Ship. Back to Freeport. Thirty miles west to the Grand Bahama Hotel.

The tempo changes. "It's Showtime!" You go native and he's at home in Calypso. A contagious smile keeps flashing across that face. He's got the whole audience ramping lustily through the gay tunes of the Caribbean. You never knew you could sing like this. Even your kids get to go to the Turtlewalk. This singer is partial to the young set. He's got a whole lineup of your kids and everyone else's kids across the showroom floor, echoing the rhythmic refrains of, "Jamaica Farewell". They love him!

Versatility. He's not finished yet. The voice climbs and then soars to new heights in the finale. It's not just his voice. That would be enough. A tremendously talented musician. A magnetic personality. In short — a professional. And, when he sings, you listen. He has something to say and he says it well. You have a feeling he's going to be saying it for a long time.

He's on his way up. And you met him on the way. At the Grand Bahama Hotel.

Teddy Greaves
soloist & bassist
Ossie Hall
alto saxophone
Cedric Brook
tenor saxophone
Edner Gungnard
piano
George McLeary
drums

SIDE ONE
Ma and Pa
Quando Caliente El Sol
Linsted Market Medley
Out Of Nowhere
Jamaica Farewell
Shame and Scandal

SIDE TWO
On A Wonderful Day
Granada
Aldela
Cucurucucu Paloma
32nd of May
Swahili Song
Zombie Jamboree

"One of those rare moments when an entertainer takes his audience, sweeps them into the palm of his hand and creates an atmosphere which demands that everyone listen and understand what he is saying, occurred at the Island House on Saturday night. Singer Teddy Greaves did just this."
The Nassau Tribune, Nassau, Bahamas

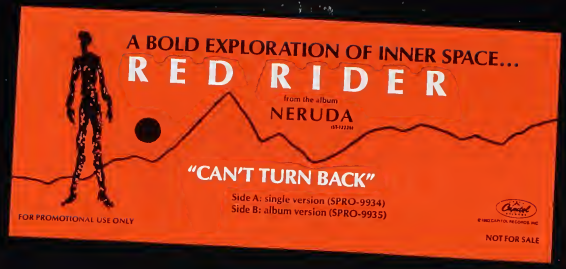
"Teddy Greaves . . . an Island must."
Miami Star, Miami, Florida

"An accomplished musician as well as a thrilling singer . . ."
"Teddy Greaves had quite a time the night of the Chamber of Commerce dinner at the Lucayan Beach Hotel, performing with such notables as the June Taylor Dancers and Sammy Spears' Orchestra. Mr. Greaves was certainly among his own caliber of entertainers . . ."
Freeport News, Freeport, Grand Bahama

". . . possesses tremendous range and quality . . . a professional rich tone that delights the listener."
This Week In Hollywood (Florida)

"professional in every sense of the word . . ."
Johnny Carson (after Teddy Greaves appearance on NBC's "Tonight" Show

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A BOLD EXPLORATION OF INNER SPACE...
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Z-95
Blocs



JIMI GEAR
(Engineer: Peter Smoyer/MasterSound)

JIMI GEAR is a self-taught guitarist from the valley who has played for 10 of his 23 years. He has been playing in a number of local bands over the last 8 years. JIMI loves his place on stage and prides himself for being one of the valley's most vibrant guitarists. Although, JIMI's prime goal is to be a part of a top hot rock group, for *Z-95 8 TRACS*, he decided to go it alone. Obviously, JIMI made a good decision as he came up one of the 4 finalists on our album.

Z-95 always knew there was a great amount of talent in our listening area. Not until we pursued it further with our ***Z-95 8 TRACS*** did we realize how much talent was *really* out there! In less than one month *WZZO* received nearly 80 tapes for our album. But the creativity definitely did not stop there . . . We also received approximately 40 entries for the album cover design. It was no easy feat on anyone's part to decide who would appear on ***Z-95 8 TRACS***. With the help of some of the finest people in the music industry, Toby Arnold, and the entire staff of **Z-95**, for the first time ever, ***Z-95 8 TRACS*** came about . . . sharing with you some of the finest talent in the listening area.

We would like to wish the best of luck to all who participated in the ***Z-95 8 TRACS***. We realize that recording is the dream of most upcoming artists in the music industry, which is one good reason **Z-95** has brought this talent together . . . to expose the "**BEST OF THE VALLEY ON VINYL**" to the record industry through ***Z-95 8 TRACS***

LYN COREY

Z95/WZZO

	(SIDE 1)	
MOUNTAIN JAM		*Supersonic* ©1979 Curt Boyer
JIMI GEAR		*Lazy Day* ©1980 Jimi Geer
JOHN FRETZ AND THE BOUNCE		*Movin' On Up* ©1978 John Fretz
P.F. AND THE FLYERS		*Black Hole Tone Dance* ©1980 Mike Krisukes
	(SIDE 2)	
P.F. AND THE FLYERS		*I Do Do That* ©1980 Mike Krisukes
JOHN FRETZ AND THE BOUNCE		*You Touch Me* ©1978 John Fretz Lyrics: Ernie Mavrides
JIMI GEAR		*Hometown Girls* ©1980 Jimi Geer
MOUNTAIN JAM		*My Discovery* ©1979 Curt Boyer



JOHN FRETZ AND THE BOUNCE
(Engineer: Rob Freeman)

There's more to JOHN FRETZ than JOHN FRETZ . . . there's also TERRY MCGRAW PALMER and ERNIE MAVRIDES, now calling themselves JOHN FRETZ AND THE BOUNCE. They are from the valley but they have seen far beyond the Poconos through their music. They have recorded and toured with MIKE LOVE of the BEACH BOYS. Back on the East Coast, JOHN FRETZ spent time in the studio in N.Y. with their producer ROB FREEMAN, who has worked with artists such as BLONDIE, KISS and THE RAMONES. From the BEACH BOYS to BLONDIE and now with their own style . . . JOHN FRETZ AND THE BOUNCE.

P.F. AND THE FLYERS
(Engineers: Norman Blain & Tito Bombaci/McCready's Alley)

I'd always wondered what the "P.F." in P.F. AND THE FLYERS meant besides sneakers. PETE FLUCK is the P.F. and THE FLYERS are MIKE KRISUKAS, DAVE FREDERICK and JOHN SPROAT. What's their style? A better question is what isn't their style? PETE told me they must write a good 10 songs per week ranging from one end of the music spectrum to the other. Are they Rock, Funk, Fusion? As PETE told me, they describe their style as "Riding the Wave of the New Rock". MIKE, like PETE, is not a foreigner to the music business. Both have toured through most of the states and Europe with different acts. PETE told me he has been on a major record label in the past and at this very time P.F. AND THE FLYERS are pursuing a record contract.



MOUNTAIN JAM
(Engineer: Chris Fischera/Mountain Sound)

TED SATTERTHWAITE from MOUNTAIN JAM describes their sound as "Clean Rock". Now there's a new one for you! TED explained it means exactly that . . . "It's Not Hard, It's Not Heavy, It's Clean and Powerful!" MOUNTAIN JAM consists of five musicians including TED, plus CURT BOYER, NOREEN VENN, TOM VULCANO and PAUL LORD. They started out as a three piece folk rock group and evolved into what today is MOUNTAIN JAM. Does TED prefer the folk or the "Clean Rock?" He told me that if he gets a major recording contract, he would like to have the opportunity to sneak in a couple of his earlier mellow tunes on his first LP.



STEVE OBLAS is the man behind the paints, you might say. He was our winner in the ***Z-95 8 TRACS*** Album Cover Contest. Steve is a senior at Kutztown State College majoring in Graphic Art Design and is planning to go on to study in a brand new field; Computer Graphics. Steve told me there may be only 100 people in this field and he wants to be one more.

JON MILLER
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Ravel

Boléro

Daphnis et Chloé
Suite No. 2

Alborada del gracioso

Riccardo Muti

Philadelphia Orchestra

DS-37885

Ravel: Boléro · Daphnis et Chloé Suite No. 2* Alborada del gracioso

Riccardo Muti Philadelphia Orchestra

*Singing City Choir of Philadelphia (Director: Elaine Brown, Assoc. Director: Sonya Garfinkle) Flute Solo: Murray W. Panitz

Boléro

In 1928, at the request of Mme Ida Rubinstein, I composed a *boléro* for orchestra. It is a rather slow dance, and uniform throughout in its melody, harmony and rhythm, the latter tapped ceaselessly by the side-drum. The only element of variety is supplied by the orchestral *crescendo*.

So Ravel wrote in an autobiographical sketch dictated to Roland Manuel and prepared by him for Ravel's signature at the end of that year. Then, three years later, when his old friend M. D. Calvocoressi interviewed him for the *Daily Telegraph*, Ravel expanded on the subject of a work which had established his fame in musical *milieux* where even his famous *Pavane pour une infante défunte* was unknown.

"I am particularly desirous that there should be no misunderstanding about this work. It constitutes an experiment in a very special and limited direction. Before its first performance I issued a warning to the effect that what I had written was a piece lasting 17 minutes and consisting wholly of orchestral issue without music' — of one long, very gradual crescendo. There are no contrasts, and there is practically no invention except the plan and the manner of the execution. The themes are altogether impersonal — folk-tunes of the usual Spanish-Arabic kind. And (whatever may have been said to the contrary) the orchestral writing is simple and straightforward throughout, without the slightest attempt at virtuosity.

When, in the early summer of 1928, Ida Rubinstein had asked Ravel for a Spanish ballet, his original intention had been to score some of Albéniz's piano cycle, *Iberia*. This he would no doubt have done as expertly as he had orchestrated other piano compositions — among them Mussorgsky's *Pictures from an Exhibition* as well as his own *Valses nobles et sentimentales*. Copyright difficulties foiled him from carrying out this project. En route for a holiday on his native Basque Coast with a Spanish brother-composer, Joaquin Nin, Ravel outlined his plans. Nin insisted that, as Enrique Arbós had already orchestrated some numbers of *Iberia*, the elder daughter (La Argentina), he would be prevented from realizing his intentions. Only when a categoric refusal from the publisher involved convinced Ravel that this was so, did he abandon the project. Never had Nin known Ravel so nervous or contrary. Declaring that he adored to be in Paris on the Quatorze Juillet, Ravel returned home from Saint-Jean-de-Luz. There was no news of him for several weeks until one fine day Nin received a letter announcing a rather strange work: "no form, properly speaking, no modulation or almost none; a theme *genre* Padilla (the very common composer of *Valencia*), rhythm and orchestra ..." It was the *Boléro*. Later that summer of 1928, he returned to Saint-Jean-de-Luz, completing his score in the first-floor room of a wisteria-wreathed corner house in the Rue Gambetta, just opposite the church in which Louis XIV of France married an Infanta of Spain, and almost within sight of the house in which he himself was born in Ciboure, the opposite side of the port.

Ravel's *Boléro* conforms to neither the rhythm nor the tempo of the traditional Spanish dance. When Nin pointed out that Ravel's tempo was twice as slow as that of a real *Boléro*, Ravel replied: "That has no importance at all!" And certainly it did not prevent the work from becoming a wild success in two continents immediately after it stole the show at the Paris Opera when Madame Rubinstein presented it there on November 22, 1928. The scenario of her *Boléro* was by Bronislava Nijinska and set in a smoky Spanish tavern in the decor of Alexandre Benois. Madame Rubinstein, dressed like a gypsy with comb and shawl, danced on a table. Her dancing gradually aroused the company in the tavern to a frenzy of excitement in which she was seized and lifted above their heads. Ravel himself conceived an open-air setting, realised after his death by his friend Leon Leyritz for a new scenario by Serge Lifar. Here a group of fighter-mimes for his lady admirer the combat in which he has just triumphed. The crowd assembles around him. A rival appears and carries off the lady. Desperate, the bull-fighter misses his last pass and falls mortally wounded, dying alone and forgotten while the *fiesta* continues. Musically, Ravel's *Boléro* is a gradual *crescendo* in which a 16-bar phrase in two sections, both in C major, and a complementary phrase with a minor aspect, are repeated over a rhythm, in three-four time, played relentlessly by the side drum throughout the piece.

Just before the overwhelming final coda, there is a short side-slip from C to E major, the effectiveness of which is out of all proportion to the simplicity of the device.

Daphnis et Chloé — Suite No. 2

In his autobiographical sketch, Ravel says: "*Daphnis et Chloé*, a choreographic symphony in three parts, was commissioned from me by the Director of the Russian Ballet, Monsieur Serge de Diaghilev. In writing it I sought to compose a broad musical fresco, less concerned with archaic fidelity than with loyalty to the Greece of my dreams, which in many ways resembled that imagined and depicted by the French artists of the latter part of the 18th century. The work is built symphonically on a very strict tonal plan by means of a few themes, the development of which ensures the work's homogeneity." And indeed, in spite of the work's success as a ballet, the symphony concert rather than the theatre has kept it alive since Diaghilev's company first danced to it on June 8, 1912, in Paris.

The composition of *Daphnis et Chloé* occupied Ravel from some time in 1909 until April 5, 1913. Meanwhile, the first orchestral suite from it had been performed under Gabriel Pierné at a Concert Colonne on April 2, 1911.

The three parts of Ravel's "choreographic symphony" are the three scenes in which Fokine's scenario casts the charming tale by Longus: before the grotto at the edge of a sacred wood, the pirates' camp and a return to the first scene.

Lever du jour. The third scene (or second suite) opens with Ravel's incomparable evocation of dawn. The stage directions read: No sound but the murmur of brooklets formed by the dew which has run down the rocks *(arabesques for woodwind, harps and celesta)*. Daphnis still lies before the grotto of the nymphs. Gradually, the day breaks. Bird songs are heard *(harmonics and trills for three solo violins with piccolo)*. Two shepherds pass, one in the distance with his flock *(piccolo)*, and another nearby *(E flat clarinet)*. A group of shepherds seek Daphnis and Chloé *(the wordless chorus joins the growing and ever richening orchestral texture)*. They discover Daphnis and awake him. Anguished, he looks for Chloé. At last she appears, surrounded by shepherdesses. They throw themselves into each other's arms. Daphnis notices that Chloé is wearing a crown. Pan's intervention is manifest *(the sunrise rises to its most powerful climax)*. The old shepherd Lammon explains that if Pan has saved Chloé, it is in memory of the nymph Syrinx, with whom the god was once in love *(a plaintive oboe cadenza)*.

Pantomime. Daphnis and Chloé mime the story of Pan and Syrinx. Chloé portrays the young nymph wandering in the fields *(oboes and English horn)*. Daphnis, as Pan, appears and declares his love *(strings)*. The nymph rejects his advances. The god becomes more pressing. She disappears among the rushes. Desperate, he snatches a few reeds and plays a melancholy air on them. Chloé reappears and dances to it *(from this point, the first flute captures attention as a soloist)*. The dance becomes more and more animated, and, in a mad swirl, Chloé falls into the arms of Daphnis *(a downward rush, shared, imperceptibly in relays, by piccolo, first flute, second flute and alto flute)*, and a short love scene ensues. Before the altar of the nymphs, he swears his fidelity *(Two motto-themes combine in a broad preludial manner)*.

Danse générale. And with a sudden swing into five-four time, the tale is ended — but not the dancing, which continues with ever-growing excitement to a frenzied finish.

Alborada del gracioso

Long before he composed his *Boléro*, Ravel was generally recognised as one of the twentieth-century's supreme masters of the orchestra, yet it is surprising how many of his orchestral scores began as piano pieces. This 'Jester's Aubade' (or the Buffoon's Morning Serenade — still an inadequate translation of its Spanish title) is one such. Its brilliant orchestral transcription (for a large orchestra including two harps and a great variety of percussion) gives no hint that it was originally an equally brilliant pianistic showpiece.

The *Alborada* is the fourth of Ravel's collection of five *Miroirs* for piano, composed in 1905. Its dedication is to M. D. Calvocoressi, the critic friend who settled in London after the first world war and became as familiar a figure in the concert-rooms there as formerly in Paris. The Spanish inspiration of the piece is immediately apparent from the guitar-like twanging and thrumming, the castanets and the characteristic tunes and rhythms. The contrasting idea, an interrupted bassoon solo, would appear to be the jester's attempts at serenading, but a more sardonic mood persists, and the piece reverts to its original gait before moving to its wild and uninhibited climax. The orchestral version was first performed in Paris at the *Concerts Pasdeloup* in May, 1919, and published in the following year.

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Side One

Boléro (18:10)

Side Two

Daphnis et Chloé — Suite No. 2 (18:16)

Alborada del gracioso (8:09)

Recording Producer: JOHN MORDLER
Engineer: JOHN KURLANDER
Recorded in the Old Met, Philadelphia
The Reverend Thad Jones, Director
Art Direction & Design: Martin Schwartz
Cover Photo: Christian Steiner

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(Ochy Chornya)



SIDE 2

THE PEDDLER
(Korobochka)
THE FAITHFUL SWAN
(Lebedinaya Viernost)
BLUE FLOWERS
(Vasilochki)
ROMANCE IN A BOAT
(Na Lodochke)
THOSE WERE THE DAYS
(Dorogoy Dlinnoyu)





A new and exciting addition to the American cultural scene is Ella Goncharova who comes from Arkhangelsk, a city in the northern part of Russia. Her musical ability was apparent at an early age and culminated with graduation from the world-renowned Moscow Conservatory. Ella's sensationally successful concert, stage and television appearances throughout Russia, Europe and Asia have earned her a large and loyal following. Awards and recognition follow wherever she appears, including first prize at the Dresden International Music Festival. She has carried this wave of enthusiasm to the U.S.A. where she now resides.

This amazingly talented artist interprets folk songs in many languages with all of the intensity and feeling contained in "The Soul of Russia." It is little wonder that audiences of all ages are enthralled by her performances.

This album is a delightful collection of some of the loveliest and liveliest Russian folk songs, performed in Ella Goncharova's exciting and heartfelt style. She displays here the beautiful voice that has made her recitals and performances as appealing in America as they were back home in Russia.

Ella's husband, Grisha Boder, a graduate of the Moscow Conservatory of Music, is an accomplished musician in his own right, and a well-known conductor and arranger in Russia, evidenced by the exciting arrangements he prepared for this recording. In the summer of 1976 they formed the Kalinka Trio featuring Ella, which presents an extraordinarily colorful and lively show of very appealing Russian music. They have appeared thus far primarily in New York, in such prestigious showplaces as the Plaza Hotel, the Waldorf Astoria, the New York Hilton and the New York Americana. The demand for their concerts is rapidly expanding to areas throughout the U.S.A.

This album, Ella's first in America, is a splendid introduction to the folk music of Russia, and folk enthusiasts should find it an exciting addition to their collection.

PRODUCED BY BOB SAFFER

Album design: DON MUNZ

Manufactured in U.S.A.

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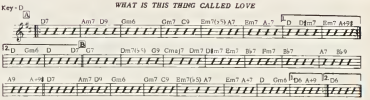
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Key -C



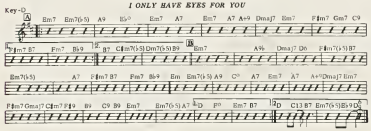
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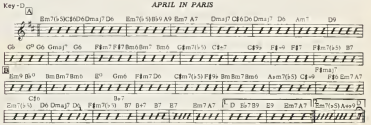
I ONLY HAVE EYES FOR YOU

Key -G



APRIL IN PARIS

Key -D



BODY AND SOUL

Key -Eb



THE MAN I LOVE

Key -F



I GOT RHYTHM

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Capital letters indicate major chords: C - E major.

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The number or letter after a letter indicates that the stated is added. C9 - C E G A.

Cm7 - C minor with added seventh. Cm7 - C E G Bb.

Cdim - C minor with added diminished seventh. Cdim - C Eb Gb A.

C7 - C E G Bb.

Maj 7 after a letter indicates that the major seventh is added. Cmaj7 - C E G B.

C+ - C E G# - indicates that the augmented fifth is added.

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C/Bb - C major chord with Bb in the bass.

C/E - C major chord with E in the bass.

C+ - C aug.

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CLASSICS IN JAZZ

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LOREN SCHOENBERG AND HIS JAZZ ORCHESTRA



TIME WAITS FOR NO ONE

LOREN SCHOENBERG AND HIS JAZZ ORCHESTRA

TIME WAITS FOR NO ONE

CIJD 20137M
A DIGITAL RECORDING



SIDE 1

1. Symphony in Riffs
   (Benny Carter; Arr. Benny Carter)
2. Time Waits for No One
   (Tobias, Frend; Arr. Eddie Sauter)
3. Harmony in Harlem
   (Duke Ellington; Arr. Duke Ellington)
4. Overtime
   (Pete Rugolo)
5. Smoothie
   (Buck Clayton; Arr. Buck Clayton)
6. Buster's Last Stand
   (Gil Evans; Arr. Gil Evans)

SIDE 2

1. Lady Day
   (Jimmy Mundy; Arr. Jimmy Mundy)
2. Spring Will Be a Little Late This Year
   (Frank Loesser; Arr. Gary McFarland)
3. Queer Notions
   (Coleman Hawkins; Arr. Horace Henderson)
4. I Cover the Waterfront
   (Heywood, Green)
5. You Took Advantage of Me
   (Rodgers, Hart; Arr. Bob Brookmeyer)
6. (The) Blue Room
   (Rodgers, Hart; Arr. Eddie Durham)

Loren Schoenberg and His Jazz Orchestra

Trumpets: Laurie Frink, John Eckert, Dick Sudhalter, Burt Collins
Trombones: Matt Finders, Eddie Bert, Bobby Pring
Alto saxophone, flute and clarinet: Chuck Wilson
Alto saxophone, clarinet and soprano saxophone: Jack Stuckey
Tenor saxophone: Doug Lawrence
Tenor saxophone and clarinet: Ken Peplowski
Baritone saxophone and bass clarinet: Danny Bank
Piano: Dick Katz
Guitar: Chris Flory
Bass: Phil Flanigan
Drums: Mel Lewis

Tenor saxophone and leader: Loren Schoenberg

A couple of years ago, I concluded the notes to Loren Schoenberg's debut album with the comment that this gifted young man had "set high standards for himself, but no doubt (will) live up to them, and even surpass them." I'm delighted to report that with this marvelous new recording he indeed has done so, both as a player and a leader.

In this day and age, it's no small accomplishment to keep a big jazz band alive. Loren Schoenberg's has been around since 1980. Of course it's not a "road band" that performs on a year-round schedule—only a handful of those are left, and most of them are "ghost bands" performing under the names of departed leaders. But it's also not a rehearsal band (though it started as one) that gets together only for the pleasure of the players and a few insider listeners. It is, insofar as that's possible in the late 1980s, the real thing.

The band is a unique blend of outstanding veterans (including Mel Lewis, one of the all-time great drummers, who takes time out from leading his own fine big band) and talented younger players. Each section reflects this diversity, and thus an essence of the jazz tradition as a living thing—something that can't be passed on through records, scores and books, but only in close intergenerational collaboration.

This sense of jazz as a living tradition is also reflected in the Schoenberg band's library, which by now numbers some 300 arrangements of extraordinary scope and quality. In assembling this treasure trove, the leader's deep knowledge of jazz history has stood him in good stead, as have his activities as a broadcaster (he can be heard on the Greater New York Metropolitan area's two standout jazz stations, WBGO and WKCR) and archivist (he worked in that capacity for Benny Goodman, and was subsequently engaged by Yale University to supervise the cataloging of B.G.'s legacy). This made him ideally suited for yet another distinguished job, that of Orchestra Manager for the American Jazz Orchestra, in which he also plays.

These varied activities have put him in personal contact with some of the most luminous names in big-band jazz, who've been generous and forthcoming in making available to his band various gems from their libraries. In addition, he has commissioned transcriptions of recorded masterpieces that no longer exist in score form, and sometimes done the transcribing himself. And one of the grand veterans of big-band writing, Buck Clayton (in whose band Schoenberg also plays) has done special new scores for the band.

Thus we hear on this recording works that span six decades from the pens of masters past and present. Some have never been recorded before, while others haven't been played since they were put on record ages ago. And none is a mere curiosity or museum piece; rather they are all works of lasting musical value. There's a real understanding here of the richness and variety of music to be mined from the big-band tradition with the right combination of knowledge, persistence, imagination, interpretative skills and musicality.

There is no trace of musical antiquarianism in this band's approach, due to several factors, among them that the aforementioned veteran members grew up with (and played) much of this music, while the younger ones have a deep love and respect for it. And hands-on experience with direct links to the past as well: the Schoenberg band, almost intact, was employed by Benny Goodman for what turned out to be his last go-round as a band leader.

Close and intensive work with another legend of jazz, Benny Carter (with the American Jazz Orchestra, both in concert and for a recording released on this label), taught him that "one can be a great artist and a great human being too." And with the AJO, Schoenberg has also come to know another great musician he's long admired, John Lewis, whom he'd first encountered, at a distance, while a student at the Manhattan School of Music in the '70s.

As an added treat on this record, we get to hear Schoenberg in a small-group setting, working with the big band's brilliant rhythm section in a couple of numbers recorded to blow off a little tension during the big-band sessions. On these, we can enjoy close collaborations between the young leader and two of the elder statesmen whose advice and counsel have meant so much to him—Dick Katz and Mel Lewis.

Symphony in Riffs, a Benny Carter masterwork that predates yet is emblematic of the Swing Era at its finest, serves as a springboard to introduce the band's sterling ensemble work and some of its key solo voices. We hear at once that this band knows how to choose the right tempos and phrase the music idiomatically. Dick Sudhalter starts the extended solo sequence (two choruses each), though Eddie Bert's burry, robust trombone is heard for eight bars during the opening ensemble choruses. Sudhalter evokes Hackett and Armstrong in spirit, but shows (here and elsewhere) that he's become his own man on the horn. Schoenberg, relaxed and almost conversational in his phrasings. Bobby Pring (whose many credits include Les Brown) plays smooth and elegant trombone, followed by Katz in superb form (dig his entrance), and John Eckert's vibrant trumpet evokes that of the composer, notably in the first eight bars of the second chorus. Lewis kicks the closing ensemble passages as only he can.

Time Waits for No One is a find. Written by the great Eddie Sauter for Woody Herman's First Herd as a vocal feature, this brilliant arrangement was never recorded commercially. While researching a radio series on the First Herd, Schoenberg encountered it on an aircheck LP, and had the expert Mark Lopeman transcribe it for the band as an instrumental. Thus it becomes a new piece. Schoenberg's featured ballad playing is outstanding throughout, both in exposing it the melody and improvisation, and he displays his full, attractive tone. Matt Finder's trombone and Eckert's trumpet are briefly heard, but the other star is Sauter, who achieves wondrous textures.

Harmony in Harlem is a special pick for me, since I suggested it when Loren was looking for something by Duke that wasn't textbook Ellingtonia. (He subsequently put together a marvelous program for the Duke Ellington Society's 1987 New York concert.) This 1937 piece, based on the *I Got Rhythm* cycle, featured Johnny Hodges' soprano and Cootie Williams' open trumpet, and Jack Stuckey and John Eckert take on these demanding roles with zest (hear Stuckey's opening break—five-star stuff). The band captures the texture and mood, Katz plays Ducal fills, and the rhythm and tempo are just right.

Overtime is one of two interludes by the quartet. Written by Pete Rugolo for a 1949 *Metronome* All Star record date, this big-band variation on *Love Me or Leave Me* in bebop style has never to my knowledge been adapted for small group before—Schoenberg got the idea from his trombonist friend Dan Barrett. The tempo's hot, Loren's tenor is in bopping form, Katz's solo is worthy of Al Haig, and Lewis shines throughout, also taking a rare solo.

Smoothie is Buck Clayton's tune and chart, in his 1980s manner but with that special vintage B.C. flavor wholly intact. Katz, alone, brings it on in a Basie, and muted trumpets state the charming theme, spelled by the saxes. Finders' melodic trombone has clarity of tone and ideas; he shares a chorus with Ken Peplowski's fine clarinet. After a mellow passage for trombones, Sudhalter shows that cup can use a plunger tastefully, and the leader takes the final bridge. Again, one notes how well this band picks tempos—this one's in the groove all the way.

Buster's Last Stand is one of Gil Evans' lesser-known gems from the Claude Thornhill period. It predates the famous bebop things but has intimations of things to come, for 1942. Lewis' sizzling cymbals set the fast, swinging tempo, which suits Doug Lawrence's smooth, long-breathing and original style. Driven by Lewis, Eckert delivers a exciting solo with a Roy Eldridge fire to it. Katz is heard from; the ensemble, reeds to the fore, handles the subtle dynamics handsomely, and then, after a drum break, comes up with a contrastingly shouting climax, pretty wild for Gil.

Lady Day is a Jimmy Mundy gem from Artie Shaw's underrated 1944-45 period. Eckert, with cup mute, states the theme (based on Blues Skies), reeds on the bridge (Chuck Wilson's lead, always fine, is splendid on this piece). Schoenberg, with a warm sound and some expert tonguing, is in an Al Cohn groove, and then Peplowski, after two bars on his own, leads a Lopeman transcription for clarinets of Shaw's fine recorded solo (the rest of the chart is courtesy of Shaw). The trumpets gliss, guitarist Chris Flory, briefly joined by Loren, is heard from, and the ensemble shines on the dramatic ending.

Spring Will Be a Little Late This Year is a real find. Lewis, who was on B.G.'s tour of the USSR, pulled Schoenberg's coat to this wonderful, forgotten Gary McFarland chart, written for Goodman's tour but never performed. The all-fated McFarland was one of the most gifted arrangers of his or any generation, and this lovely setting of a fine ballad was intended as a showcase for Zoot Sims. In Schoenberg's good hands, it becomes a tribute to both Gary and Zoot, and the tenor work ranks with Loren's finest, with lovely tone productions and deep but controlled emotion. He gets firm support from Phil Flanigan's bass, assigned a key role here, and the ensemble, Peplowski shining. The other soloists, Pring (in top form) and Sudhalter (with Harmon mute, stem in), display taste and feeling. What a lovely sound band and soloists produce here…Gary and Zoot would have been pleased.

Queer Notions is a change of mood and pace. This Coleman Hawkins composition, arranged by Horace Henderson, was recorded twice in 1933 by the Fletcher Henderson band, and was definitely "avant garde" for its day. (The chart was in Goodman's library, though no known performance by him has survived.) In Hawk's footsteps, Schoenberg trots out a big sound and throaty inflections. Sudhalter gets hot, not copying Red Allen. The "yeah" vocal responses to the last tenor bridge are not in the original score, but re-creation needn't be reverential, and a sense of humor is part and parcel of jazz at any stage.

I Cover the Waterfront is an encore by the quartet, in a ballad mood. Warm, relaxed tenor, fine Katz accompaniment and solo half-chorus, nice brush and bass work and a passionate concluding tenor half-chorus and imaginative cadenza.

You Took Advantage of Me, a standard spruced up by Bob Brookmeyer, was another forgotten, unplayed treasure recalled by Lewis from the Goodman Russian tour. A nice, easygoing tempo here, as befits the arranger's wit and elegance. Each solo segment is preceded by an interlude which also serves as the introduction, scored differently each time. Good solos by the leader (showing his Lester Young roots), Flory (some Wes Montgomery octaves), Bert (warm and relaxed, with that burry sound) and Katz (lucid and witty—dig his ending).

Blue Room, the oldest chart on the program, is also the hottest. Eddie Durham's masterpiece for Bennie Moten's 1932 band was transcribed by Schoenberg for a very special occasion, Durham's 80th (and, alas, last) birthday celebration, at which the band performed to the celebrant's great pleasure. Loren and Eddie had a long and close personal and working relationship, from which the much younger man learned much about music and life. This arrangement was a seminal event in the development of true swing music, and 55 years later, those incredibly propulsive riffs have lost none of their power. This piece comes on like a streamlined steamroller. Solos by Sudhalter (hot and tasty), Doug Lawrence (like bubbling lava), Bert (short but pungent), Schoenberg and especially Peplowski (on his own, and cajoling through the ensemble this young man is something special on the clarinet) flash by. But the main event is the band as a unit, with riffs, riffs and more riffs, capturing the spirit, not just playing the notes. And that's what it's all about, isn't it?

It's good to know that the legacy of big-band jazz is in such gifted and caring hands. There's all kinds of innovation possible within this great 20th-century music, and not all of it has to do with expanding the boundaries. Reinventing the past can be as innovative as sending probes into space. The music of Loren Schoenberg and his band is music of today, music that engages the emotions of the listener. Long may they swing!

Dan Morgenstern
Director, Institute of Jazz Studies,
Rutgers University

Timings:
Side 1: 5:36, 4:52, 4:05, 2:35, 4:52, 2:59/25:24
Side 2: 3:42, 7:31, 2:40, 4:14, 6:04, 3:35/28:11

Produced by Teo Macero
Engineered and Edited by Gregory K. Squires
Mastering: Oli Kipper, Masterdisk Corp.
Thanks to Mark Lopaman for his flawless transcriptions of *Queer Notions, Harmony in Harlem* and the voicing of Artie Shaw's clarinet solo on *Lady Day*
Barry Bryson, Trumpet, replaces Dick Sudhalter on *Buster's Last Stand* only
Cover Design: David Lariuad
Cover Photo of Loren Schoenberg by Ed Berger
Library of Congress Catalog Card Number: 87-743147
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MUSICMASTERS


SHIRLEY CAESAR
HER VERY BEST



8068-80120-1 4

SIDE ONE

JESUS MAKES THE DIFFERENCE IN ME
Produced by Shirley Caesar, Sanford Harley and Dave Lindeman
Previously Unreleased

JESUS, I LOVE CALLING YOUR NAME
Produced by Tony Brown
From the Album: JESUS, I LOVE CALLING YOUR NAME; 7-01-672306-9

HE'S GOT IT ALL IN CONTROL
Produced by Tony Brown and Ken Harding
From the Album: JESUS; 7-01-664868-9

SARAH, YOU'RE A LIAR
Produced by Tony Brown and Ken Harding
From the Album: JESUS; 7-01-664868-9

SAILING ON THE SEA OF HIS LOVE
Produced by Shirley Caesar, Sanford Harley and Dave Lindeman
From the Album: SAILIN'; 7-01-672306-1

SIDE TWO

THE LORD WILL MAKE A WAY
Produced by Tony Brown and Dave Lindeman
Previously Unreleased

NO CHARGE
Produced by Tony Brown
From the Album: JESUS, I LOVE CALLING YOUR NAME; 7-01-672306-9

LORD, LET YOUR SPIRIT FALL ON ME
Produced by Shirley Caesar, Sanford Harley and Dave Lindeman
From the Album: SAILIN'; 7-01-672306-1

GO
Produced by Tony Brown
From the Album: GO; 7-01-664596-2

YOU ARE ALL I NEED
Produced by Tony Brown
From the Album: GO; 7-01-664596-2

Executive Producers:
ROBERT SNYDER and **KEN HARDING**

Mastered by
KEN LOVE at Master Mix, Nashville, TN


Vestmen
STEREO
CS 7817

Vestmen

I've been a lot of places, I've seen a lot of faces, and I've met a lot of gospel singers in my time. The Vestmen are one of the local groups that I heard for the first time at one of our concerts in Eastern Pennsylvania several years ago. I remember that I was immediately impressed by their sincerity and their beautiful harmony.

Since their beginning as a bible school trio singing during the summer months and during the school term whenever their schedule would permit, they branched out, due to the demand for their ministry, to working several times a week every week.

Their arrangements are refreshing, their harmony is beautiful, their talent is dedicated, and their songs reflect a desire to reach people with the message of the gospel.

Without hesitation I can endorse the Vestmen as a group of gospel singers that will bless your heart.

Sincerely,

J. R. Damiani

Side 1

1. *There's Something In The Air* 3:47
   Lanny L. Wolfe
2. *Sheltered In The Arms of God* 3:53
   Rambo-Davie
3. *Have You Got Troubles . . . John Betts*
   Oh Happy Day 4:29
4. *My Tribute* 3:33
   Andrae Crouch

Side 2

1. *He's Done That Much For Me* 3:54
   Paul Butler
2. *Amazing Grace* 1:53
   John Newton
3. *I've Never Loved Him Better* 2:06
   Bill Gaither
4. *When I Think Of The Cross* 2:21
   Ralph Carmichael
5. *The Blood Will Never Lose It's Power* 4:02
   Andrae Crouch

CREDITS:

Guitar – *Gene Brenner/Bill Fisher*
Bass – *Johnny Brittingham*
Steel Guitar – *Ted Solesky*
Drums – *Gary Sampson*
Piano – *Shirley Good*
Engineer/Producer – *David Still*
Director – *Gene Brenner*
Photography by Moser Studio

For information contact: **The Vestmen**
c/o Paul Butler
R.D. 2, Box 18
Port Jervis, New York 12771

BALDWIN

℗ *1974 Vestmen*
Recorded at Baldwin Sound Productions, Inc. 5252 Trindle Road, Mechanicsburg, Pa. 17055

CS 7817


Dana
DOUBLE DECKER
610-439-3600
$ 3.00
DANA GREGORY - LOVE'S GETTIN' CLOSER

DANA GREGORY - LOVE'S GETTIN' CLOSER

In the short time I have been in the entertainment business I have met so many nice people, they have become a part of my life and have supported me in my career. I want to thank you all for your faith and support. I couldn't have recorded this album without you. I would like to give a special thanks to Benny Kennerson my producer, Mike Smith for his support and faith in me, and a special friend Cal for his support, also Mom and Dad for working so hard with me, but my biggest thanks goes to God for blessing me with my talent as a singer and entertainer.
Thank You All! — DANA

SIDE ONE

Love's Gettin' Closer Everyday
Set Me Up
Why Do You Want
(What You Know You Can't Have)
Baby, It's You
Desperado

SIDE TWO

Looking For Sunshine
(Living On Rain)
Brand New Heart
Golden Key
Forever In Your Eyes
Silver Thread And Golden Needles



Album Concept - Janis Buchanan
Photography - Bob Finley Photography

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Fireside Promotions
11 Rice Road
Shawnee, Oklahoma 74801
(405) 273-0139

STEREO

Sky's The Limit

THE TEMPTATIONS



JUST MY IMAGINATION (RUNNING AWAY WITH ME)/ MAN/ SMILING FACE SOMETIMES
I'M THE EXCEPTION TO THE RULE/ GONNA KEEP ON TRYIN' TILL I WIN YOUR LOVE

GORDY

GS957

STEREO

SIDE 1
GONNA KEEP ON TRYIN' TILL I WIN YOUR LOVE 3:50
JUST MY IMAGINATION (RUNNING AWAY WITH ME) 3:39
I'M THE EXCEPTION TO THE RULE 3:20
SMILING FACE SOMETIMES 12:35

SIDE 2
MAN 2:37
THROW A FAREWELL KISS 3:25
UNGENA ZA ULIMWENGU (UNITE THE WORLD) 4:30
LOVE CAN BE ANYTHING (CAN'T NOTHING BE LOVE BUT LOVE) 9:20

All tunes published by Jobete Music Co., Inc., BMI

Sky's The Limit

THE TEMPTATIONS

Produced by NORMAN WHITFIELD

ARRANGERS JERRY LONG FOR "JUST MY IMAGINATION (RUNNING AWAY WITH ME)." ALL OTHER TUNES WERE ARRANGED AND CONDUCTED BY DAVE VAN DE PITTE
MASTERING ENGINEERS NORMAN WHITFIELD AND ORSEN LEWIS.
SPECIAL THANKS TO HUSS TERRANA

GORDY
GS957


Producer Writer—Norman Whitfield
Writer—Barrett Strong

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Art Direction
CURTIS McNAIR
Graphic Supervision
TOM SCHLESINGER

GS957
GS957
SKY'S THE LIMIT - THE TEMPTATIONS



FACTORY SAMPLE
NOT FOR SALE

33⅓ R.P.M.

HIS MASTER'S VOI

SOLD IN U.K. SUBJECT TO RESALE PRICE CONDITIONS, SEE PRICE LISTS

(XWN.18848A)

CLP. 1877

(A "Westminster" Recording)

1 1

GERMAN SONGS OF THE MIDDLE AGES AND THE RENAISSANCE

(1)—Gar lustig ich spazieren ging (Anonymous). (2)—Innsbruck ich muss dich lassen (Isaak). (3)—Aus fahr ich hin (Anonymous). (4)—(a) Palestinalied (Vogelweide); (b) Gut gsell und du musst wandern (Anonymous). (5)—Mein Maid ich hab dich auserwelt (Schlick). (6)—Ewiger Gott (Senfl). (7)—Christ lag in Todesbanden (Walther). (8)—Wie soll ich denn gemynnen (Vogelweide). (9)—Entlaubet ist der Walde (Anonymous)

HUGUES CUENOD—Tenor
HERMANN LEEB—Lute

Sung in German

MADE IN Gt. BRITAIN

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HIS MASTER'S VOICE

SOLD IN U.K. SUBJECT TO RESALE PRICE CONDITIONS, SEE PRICE LISTS

(XWN.18848B)

CLP. 1877

(A "Westminster" Recording)

2 2

GERMAN SONGS OF THE MIDDLE AGES AND THE RENAISSANCE

(1)—Die weyber mit den flöhen (Senfl). (2)—Maria zart (Schlick).
(3)—Silberweise (Sachs). (4)—O der rauhen Grausamkeit (Albert).
(5)—Kettenton (Folz). (6)—Mein schönes Lieb (Albert).
(7)—Lied der Geissler (Anonymous).
(8)—Vil hinderlist (Schlick)

HUGUES CUENOD—Tenor
HERMANN LEEB—Lute

Sung in German

MADE IN Gt. BRITAIN

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THEME FROM LOVE STORY
FRANCK POURCEL

Produced by Ettore Stratta and Robert Colby



A G+W COMPANY

PAS-5022
Side 1
LPS-5022-A
STEREO

PROMOTIONAL COPY
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®1. **Theme From Love Story** (Francis Lai) 2:45
2. **Wand'rin' Star** (From the Paramount Picture "Paint Your Wagon") 2:55
(Lerner-Loewe)
3. **The Long And Winding Road** (Lennon-McCartney) 2:34
4. **(They Long To Be) Close To You**
(H. David-B. Bacharach) 3:03
5. **El Condor Pasa** (Paul Simon-Jorge Milchberg) 3:15
6. **Make It Easy On Yourself**
(B. Bacharach-H. David) 3:04

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

THEME FROM LOVE STORY
FRANCK POURCEL

Produced by Ettore Stratta and Robert Colby

Paramount

A G+W COMPANY ®

PAS-5022
Side 2
LPS-5022-B
STEREO

PROMOTIONAL COPY
NOT FOR SALE

1. **Bridge Over Troubled Water** (Paul Simon) 3:19
2. **Snowbird** (Gene MacLellan) 2:20
3. **The Things Of Life** (From the Columbia Pictures Production-"The Things Of Life") (H. Shaper-P. Sarde-J. L. Dabadie) 2:40
4. **The Song Of My Life** (R. Jeannot-F. Harvel-G. Layani-J. Fishman) 3:10
5. **Theme From Borsalino** (Claude Bolling) 2:58

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WONDERLAND®



LP 286 A
SIDE 1

Great Adventures In Sound And Story

BLACK BEAUTY

(Anna Sewell)

— Featuring —

THE WONDERLAND IMAGINATION THEATRE

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WONDERLAND®



LP 286 B
SIDE 2

Great Adventures In Sound And Story

BLACK BEAUTY

(Anna Sewell)

— Featuring —

THE WONDERLAND IMAGINATION THEATRE

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ALL Songs Published by
Al Lewis (BMI)
mystic
BOSTON
SOCIETY
5:26
confession
NAGY · SMITH
BOLER · NAGY
SMITH · STICKLER
VICTOR
what was left
3:53


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NOCTURNAL RECORDS
4856 N. 41 st Milw. Wi. 53209
5:35 in twilight (BOLER · NAGY · SMITH · STICKLER · VICTOR)
the tide (NAGY · SMITH)
4:36

THE GREAT SWEET BANDS OF THE '40's

SIDE A

1. SWEET SUE, JUST YOU 〈Harris/Young〉3:07
2. THE MOMENT I MET YOU 〈King/Williams/Bleaufuss〉3:02

Dan

MONO
VC-5027
(22:43)
VC-5027A
('79-12)
〈JASRAC〉

3. FULL MOON AND EMPTY ARMS 〈Kaye/Mossman〉3:20
4. MY IDEAL 〈Robin/Whiting/Chase〉3:18
5. SHINE ON HARVEST MOON 〈Bayes/Norworth〉2:53
6. GREEN EYES 〈Woods/Utrera/Menendez/Rivera〉3:36
7. STAR EYES 〈Raye/Depaul〉3:05

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THE GREAT SWEET BANDS OF THE '40's

SIDE B

1. BABY FACE <Davis/Akst>2:27
2. GOT A DATE WITH AN ANGEL <Grey/Miller/Waller/Tunbridge>2:39
3. DON'T TAKE YOUR LOVE FROM ME <Nemo>3:24

Dan

MONO
VC-5027
(22:51)
VC-5027B
('79-12)
<JASRAC>

4. MOVIE TONIGHT <Farrar/Gannaway>2:29
5. LILY BELLE <Franklin/Taylor>3:17
6. GUY LOMBARDO MEDLEY:
   Whispering<Schonberger>/
   Hawaiian Sunset<Tepper/Bennett>/
   When Day Is Done<Katscher/Sylva>/
   Tea For Two<Caesar/Youmance>/
   Easy To Love<Porter>5:03
7. ADIOS <Woods/Madriguera>3:08

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odyssey*

AN EVENING OF ELIZABETHAN VERSE AND ITS MUSIC

W. H. AUDEN and the
NEW YORK PRO MUSICA ANTIQUA
directed by NOAH GREENBERG

SIDE 1
32 16 0171
32 16 0171-1

1. TAN TA RA CRIES MARS
2. SWEET, IF YOU LIKE AND LOVE ME STILL (Soloist: Russell Oberlin)
3. FLORA GAVE ME FAIREST FLOWERS
4. COME, MY CELIA (Soloist: Charles Bressler)
5. SWEET KATE OF LATE
6. THOUGH YOUR STRANGENESS
7. I SAW MY LADY WEEPING (Soloist: Charles Bressler)
8. SWEET HONEY-SUCKING BEES

*T.M. OF COLUMBIA BROADCASTING SYSTEM, INC.



odyssey*

AN EVENING OF ELIZABETHAN VERSE AND ITS MUSIC

W. H. AUDEN and the
NEW YORK PRO MUSICA ANTIQUA
directed by NOAH GREENBERG

SIDE 2
32 16 0171
32 16 0171-2

1. UP THEN MELPOMENE
2. IN DARKNESS LET ME DWELL
   (Soloist: Russell Oberlin)
3. WHAT IS OUR LIFE
4. SO, SO, LEAVE OFF THIS LAST LAMENTING KISS
   (Soloist: Ruth Daigon)
5. UPON A BANK WITH ROSES
6. WHEN DAVID HEARD THAT ABSALOM WAS SLAIN

*T.M. OF COLUMBIA BROADCASTING SYSTEM, INC.


Side 1 Stereo
VICS-1551 (ZVRS-3594)
RCA
Thy Celestial State
Music of Orlando Gibbons
Deller Consort
Jaye Consort of Viols
Directed by Alfred Deller
Victrola
Prayer of Hezekiah
Behold, thou hast made my days
Royal Pavan
The secret sins
O Lord, in thy wrath rebuke me not
Great King of Gods
Song of Moses
Licensed by Deller Recordings, France
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RCA CORPORATION—MADE IN U S.A


Side 2 Stereo
VICS-1551 (ZVRS-3595)
RCA
Thy Celestial State
Music of Orlando Gibbons
Deller Consort
Jaye Consort of Viols
Directed by Alfred Deller
Victrola
Ah! dear heart
Dainty fine bird
In nomine
The silver swan
Fantasy
What is our life?
Licensed by Deller Recordings, France
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U S A


argo
33 1/3
33 1/3
REGD. ®
ARGO RECORD CO. LTD.
STEREOPHONIC
K/T
℗ 1961
(a) C. Control
(b) M.C.P.S.
Side
1
ZRG.2255
ZRG.5249
THOMAS TOMKINS
1. Responses (a)
2. Psalm XV (a)
3. Te Deum and Benedictus (The First Service)
4. When David heard (b)
5. My shepherd is the living lord (b)
1, 2 and 5, Edited by Rose
4. Edited by Fellowes
The Chapel Choir of Magdalen College, Oxford
Christopher Gower, organ
Bernard Rose, director
MADE IN ENGLAND
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ARGO RECORD CO. LTD.

STEREOPHONIC

K/T

℗ 1961

(a) M.C.P.S.
(b) C. Control

Side 2

ZRG.2256

ZRG.5249

THOMAS TOMKINS

1. A Voluntary (a) 2. Turn unto the Lord (a)
3. Hear my prayer, O Lord (b)
4. Holy, holy, holy (b) 5. Above the stars (b)
6. A Fancy: for two to play (a)
1 and 6. Edited by Tuttle
2. Edited by Fellowes
3, 4 and 5. Edited by Rose

The Chapel Choir of Magdalen College, Oxford
Christopher Gower, organ
Bernard Rose, director

MADE IN ENGLAND


LONG 33⅓ RPM PLAYING
Brunswick
REG?
LONG PLAYING
UNBREAKABLE MICROGROOVE RECORD
MADE IN ENGLAND
Recorded in France
N
(MG.2643)
AXTL.1051
SIDE 1
MONTEVERDI—Vocal and Instrumental Works
O MIRTILLO (5 voices); ERA L'ANIMA MIA (5 voices);
DAMIGELLA TUTTA BELLA (3 voices); O, COME VAGHI
(2 voices); SFOGAVA CON LE STELLE (5 voices)
Vocal and Instrumental Ensemble
directed by NADIA BOULANGER
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LONG
33⅓
RPM
PLAYING
Brunswick
REG?
LONG PLAYING
UNBREAKABLE MICROGROOVE RECORD
MADE IN ENGLAND
N
Recorded in France
(MC.2644)
AXTL.1051
SIDE 2
MONTEVERDI—Vocal and Instrumental Works
DOLCISSIMO USCIONOLO (5 voices); INTERROTTE SPERANZE (2 voices); A UN GIRO SOL DE BELL'OCCHI LUCENTI (5 voices); QUEL SGUARDO SDEGNOSETTO (soprano solo); SU SU PASTORELLI VEZZOSI (3 voices); QUI RISE TIRSI (5 voices)
Vocal and Instrumental Ensemble
directed by NADIA BOULANGER
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EROTIQUE

THE BIG PEOPLE ®12 INCHES LONG

SIDE ONE
TBP-12-25-AB

STEREO
33 1/3

1. MODERN GIRL (4:15)
2. PLAY WITH U (3:45)

All songs written & produced by
ADAM PARIS

© 1986-87 Parisong Music
ASCAP

EROTIQUE

THE BIG PEOPLE

®12 INCHES LONG

SIDE TWO
TBP-12-25-AB

STEREO
33 1/3

EXTENDED DANCE MIXES

1. MODERN GIRL (5:06)
2. PLAY WITH U (6:08)

All songs written & produced by
ADAM PARIS

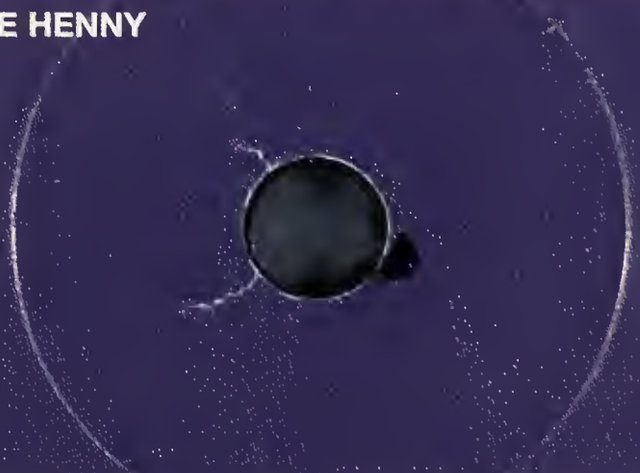
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ASCAP


THE 3RD
A
33 RPM
1. SUPER SOUL (CLEAN VERSION)
2. SUPER SOUL (DIRTY VERSION)
3. SUPER SOUL (INSTRUMENTAL VERSION)
PRODUCED BY RASHAD
(P) & (C) 2002 B.U.K.A. Entertainment
GEMA

151

1. OUT FOR BLOOD (DIRTY VERSION)
2. OUT FOR BLOOD (INSTRUMENTAL VERSION)

PRODUCED BY TONE HENNY



B

33 RPM

BJ DIGBY AKA HOLMSKILLET

3. SURRENDER (ALBUM VERSION)

PRODUCED BY USEF DINERO

(P) & (C) 2002 B.U.K.A. Entertainment

GEMA


Verve Records
BOURBON STREET
BOB SCOBEY'S BAND
Vocals by
LIZZIE MILES
1. ON REVIVAL DAY (Vocal) (Razaf) George Simon, Inc.
2. JIMTOWN BLUES (Davis-Rose) Melrose Mus. Corp.
3. MAKE ME A PALLET ON THE FLOOR (Vocal) (Bradford) Leeds Mus. Corp.
4. WILD MAN BLUES (Morton-Armstrong) Melrose Mus. Corp.
5. BABY, WON'T YOU PLEASE COME HOME (Vocal) (Williams-Warfield) Pickwick Music Corp.
6. DEEP HENDERSON (Rose) Melrose Music Corp. (ASCAP)
V-1009 A
(50,186)
MGM RECORDS — A DIVISION OF METRO-GOLDWYN-MAYER, INC. — Made in U.S.A.


Verve®
Records
BOURBON STREET BOB SCOBEY'S BAND
Vocals by LIZZIE MILES
V-1009 B
(50,187)
1. AIN'T MISBEHAVIN' (I'M SAVIN' MY LOVE FOR YOU) (Vocal)
(Waller-Brooks-Razaf)
Mills Music, Inc.
2. SQUEEZE ME
(Williams-Waller)
Pickwick Music Corp.
3. FROG-I-MORE RAG
(Morton) Melrose Music Corp.
4. WHEN YOU'RE SMILIN' (Vocal)
(Shay-Fisher-Goodwin)
Mills Music Corp.
5. DOWN AND OUT BLUES
(Sizemore-Farrell)
E. H. Morris & Co., Inc.
6. TIGER RAG (Vocal)
(Sbarbaro-Edwards-Ragas-Shields-LaRocca-DeCosta)
Leo Feist, Inc.
(ASCAP)
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.

DARING & STAHL

SWEET MELODIES IN THE NIGHT



HARBOR RECORDS SIDE A

1. TAKE THIS HEART (Robin Batteau)
(3.10) April Music/Robin Batteau Music - ASCAP

2. SHILOH (Mason Daring)
(3:12) Sweet Melodies Publishing -ASCAP

3. SWEET MELODIES IN THE NIGHT (Jeanie Stahl)
(3:18) Sweet Melodies Publishing -ASCAP

4. LAST MANSIONS (Mason Daring)
(3:39) Sweet Melodies Publishing -ASCAP

5. COUNTRY SOCIAL (Mason Daring)
(1:44) Sweet Melodies Publishing -ASCAP

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Harbor Records Inc., Boston Ma.

Produced by ROBIN BATTEAU
& MASON DARING

HR 1501-1
(HR 1501-1A)

DARING & STAHL

SWEET MELODIES IN THE NIGHT



HARBOR RECORDS SIDE B

1. THE BOATS THEY COME THE BOATS THEY GO
(Bill Staines) *(2:37) Folk Legacy Inc. - BMI*

2. MARBLEHEAD MORNING (Mason Daring)
(4:40) Sweet Melodies Publishing -ASCAP

3. GOLD DUST IN OUR EYES (Mason Daring)
(3:20) Sweet Melodies Publishing -ASCAP

4. THE MERMAID
(trad. arr. by Jeanie Stahl/Mason Daring)
(4:04) Sweet Melodies Publishing -ASCAP

5. RIVER (Bill Staines)
(4:30) Mineral River Music - BMI

℗ *1978 Harbor Records Inc.*
Harbor Records Inc., Boston Ma.

Produced by ROBIN BATTEAU
& MASON DARING

HR 1501-1
(HR 1501-1B)

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The family

entertainment & enterprise, inc.

Side A

For
Promotional
Use Only



promo single
from the album
DA CHOSEN ONE
TF 0001

LIL' RUNT

RADIO MIXES

1. WHAT U SEE
2. G-OLOGY
3. DA FAMILY

Executive Producer: Troy "2 Dollar" Dalcour
Co-Executive Producer: Joshiua "Lil' Runt" Dixon
Producer: Jon "Swift" Catalon

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The family

entertainment & enterprise, inc.

Side B

For
Promotional
Use Only

promo single
from the album
DA CHOSEN ONE
TF 0001

LIL' RUNT

STREET MIXES

1. WHAT U SEE
2. G-OLOGY
3. DA FAMILY

Executive Producer: Troy "2 Dollar" Dalcour
Co-Executive Producer: Joshiua "Lil' Runt" Dixon
Producer: Jon "Swift" Catalon



LISTEN TO THE AHMAD JAMAL QUINTET

CADET®

CA 673-A
(10547)
STEREO
SIDE 1

1. **AHMAD'S WALTZ**
   (Jamal) Jamal Enterprises, BMI
2. **VALENTINE**
   (Willemetz) Harms, Inc., ASCAP
3. **YESTERDAYS**
   (Kern & Harback) T.B. Harms, ASCAP
4. **TEMPO FOR TWO**
   (Kennedy) Jamal Enterprises, BMI
5. **HALLELUJAH**
   (Youmans, Robin & Grey) Harms, Inc., ASCAP

A DIVISION OF ALL PLATINUM RECORD GROUP

LISTEN TO THE AHMAD JAMAL QUINTET

CADET®

CA 673-B
(10548)
STEREO
SIDE 2

1. **IT'S A WONDERFUL WORLD**
   (Adamson, Savitt & Watson) Robbins, ASCAP
2. **BAIA**
   (Barroso) Peer International, BMI
3. **YOU CAME A LONG WAY FROM ST. LOUIS**
   (Russell & Brooks) Jewel Music, ASCAP
4. **LOVER MAN**
   (Davis, Ramirez & Sherman) Pickwick, ASCAP
5. **WHO CARES**
   (George & Ira Gershwin) Harms Inc., ASCAP

A DIVISION OF ALL PLATINUM RECORD GROUP



KARYN WHITE

PRO-A-3223
PROMOTIONAL COPY.
NOT FOR SALE.

Side 1
33 1/3 RPM

PRODUCED BY L.A. AND BABYFACE FOR LA'FACE, INC.
EXECUTIVE PRODUCERS:
BENNY MEDINA AND LEONARD RICHARDSON

From the Warner Bros. album KARYN WHITE (1-25637)

THE WAY YOU LOVE ME (LP Version) 4:55

(Babyface/L.A. Reid/D. Simmons)

Kear Music/Hip Trip/Green Skirt Music BMI

℗ 1988 Warner Bros. Records Inc. for the U.S.



KARYN WHITE

PRO-A-3223
PROMOTIONAL COPY.
NOT FOR SALE.

Side 2
33 1/3 RPM

PRODUCED BY L.A. AND BABYFACE FOR LA'FACE, INC.
EXECUTIVE PRODUCERS:
BENNY MEDINA AND LEONARD RICHARDSON

From the Warner Bros. album KARYN WHITE (1-25637)

THE WAY YOU LOVE ME (Edit) 3:45

(Babyface/L.A. Reid/D. Simmons)

Kear Music/Hip Trip/Green Skirt Music BMI

℗ 1988 Warner Bros. Records Inc. for the U.S.



Produced By:
Ande C.
25 Bailey St.
Dorchester MA 02124
U.S.A.
Tel.
(617) 282-2880

Side A
MJH 828

MJH RECORDS

Tel.
(617) 282-2880

Ryddim Engineer:
Barry Ohare
Grove Music LTD
Ocho Rios
Jamaica

1. STYLE & FASHION
Ande C.
2. STYLE & FASHION
Ande C.

Vocal Engineer:
Barry Ohare
Mixed By:
Tootie Wayne
H.C.&F. Rec. Inc
6 Brooklyn Ave
Freeport NY
Tel (516) 867-0900

Marketed & Distributed By:
"VP" Records
89-05-138th St., Jamaica NY 11435
Tel. (718) 291-7058 Fax (718) 658-3573
In Florida: 5893 S.W. 21st St, W. Hollywood
Florida 33023 Tel. (305) 966-4744

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Produced By:
Ande C.
25 Bailey St.
Dorchester MA 02124
U.S.A.
Tel.
(617) 282-2380

Side AA
MJH 828

MJH RECORDS

Tel.
(617) 282-2880

Ryddim Engineer:
Barry Ohare
Grove Music LTD
Ocho Rios
Jamaica

1. WOMAN NEEDS LOVE
Ande C. & Rachet
2. WOMAN NEEDS LOVE
Ande C. & Rachet

Vocal Engineer:
Barry Ohare
Mixed By:
Tootie Wayne
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Florida 33023 Tel. (305) 966-4744

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Mariah Carey

"We Belong Together"

(Remix) feat. Jadakiss & Styles P

Side A.

1. Main (4:27)
2. Instrumental (4:28)

Mariah Carey

"We Belong Together"

(Remix) feat. Jadakiss & Styles P

Side B.

1. Main (4:27)
2. Instrumental (4:28)

TWELFTH ANNIVERSARY PROGRAM

BONUS SIDE 2

7:05/6:30 128 BPM

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915 Broadway, New York, NY 10010

DISCONET

33⅓
STEREO
MWDN1110-2

VICKI SHEPARD

1. "Somewhere" (Remix)
2. "Somewhere" (Dub mix)

Production & Arrangement by:
David Lawson & Ken Miller

Produced & remixed by:
Mark Styles & Steven Von Blau
(For Disconet Productions)

Courtesy Ⓟ 1989 SML Productions

ASCAP/BMI/SESAC radio log: MWDN1110-2

Made In U.S.A.


PD-13508
PD-13508-A
RCA
A SIDE
33⅓ RPM
5:44
DARYL HALL & JOHN OATES
FAMILY MAN
(from the "H2O" album, AFL1-4383)
(Words: M. Oldfield-T. Cross-R. Fenn-
M. Frye-Music: M. Reilly-M. Pert)
PRODUCED BY DARYL HALL & JOHN OATES
Co-Produced by Neil Kernon
Mixed by Neil Kernon
Virgin Music, Inc. Admin. by Chappell Music,
ASCAP/Josef Weinberger Ltd., PRS/TBP Music
Admin. by April Music, ASCAP
TM(s)® RCA CORP.—MADE IN USA
℗ 1982 RCA RECORDS
H2O


PD-13508
PD-13508-B
RCA
B SIDE
33⅓ RPM
4:30
DARYL HALL & JOHN OATES
MANEATER
(from the "H2O" album, AFL1-4383)
(Words. Daryl Hall-John Oates-Sara Allen-
Music. Daryl Hall-John Oates)
PRODUCED BY DARYL HALL & JOHN OATES
Co-Produced by Neil Kernon
Mixed by Hugh Padgham
Fust Buzza Music, Inc./Hot-Cha Music
Co./Unichappell Music, Inc., BMI
TM(s)® RCA CORP —MADE IN USA
℗ 1982 RCA RECORDS
H2O

"U REPRESENT"

your sistas
kinda lovely...

the new single

from

day ta day

Featuring
Spinderella

JR8P-3963

DAY TA DAY

PROMOTIONAL ONLY NOT FOR SALE

JIREH

®MCA RECORDS

JR8P
3963
JR 12869

SIDE ONE
12" PROMO
33 1/3 R.P.M.

U REPRESENT

(Street Remix) * 4:00 ASCAP/SESAC
(Instrumental) * 4:39 ASCAP/SESAC
(Acappella Version) * 4:36 ASCAP/SESAC
(Original Album Version) 4:38 ASCAP/SESAC

Album version appears on the Day Ta Day album
Take Your Time, JRD-11442
Music by William "Prez" Bush Lyrics by Tony Anthony
Additional lyrics on Street Remix by Deidra Roper
*Featuring Deidra "Spin" Roper Produced by William
"Prez" Bush Executive Producer: CDG Productions, Inc.
℗1997, 1996 MCA Records, Inc.

MFD. BY MCA RECORDS, INC., 70 UNIVERSAL CITY PLAZA, UNIVERSAL CITY, CA 91608

DAY TA DAY

PROMOTIONAL ONLY NOT FOR SALE

JIREH

®MCA RECORDS

JR8P
3963
JR 12870



SIDE TWO
12" PROMO
33 1/3 R.P.M.

U REPRESENT

(Instrumental Version) 4:57 ASCAP/SESAC
(Acoustic Remix) 4:59 ASCAP/SESAC
(Original Prez Remix) 4:58 ASCAP/SESAC
Produced by William "Prez" Bush Music by William "Prez" Bush
Lyrics by Antonio Griffin pka Tony Anthony & Deidra Roper

SO LONG, GOODBYE

(Album Version)* 5:30 ASCAP
*From the Day Ta Day album Take Your Time, JRD-11442
Produced by Lynn "Fuzz" Taylor & Earnest "Scootie" Hairston, Jr.
Co-Produced by CDG Productions, Inc. Music by Earnest "Scootie" Hairston, Jr.
& Lynn "Fuzz" Taylor Lyrics by Wendell "Slap" Wylie, Earnest
"Scootie" Hairston, Jr., Reginald "Reggie" McFadgen,
Lynn "Fuzz" Taylor & Lawrence "Soul" Flack
Executive Producer: CDG Productions, Inc.

℗ 1997, 1996 MCA Records, Inc.

MFD. BY MCA RECORDS, INC., 70 UNIVERSAL CITY PLAZA, UNIVERSAL CITY, CA 91608


CHESS
PIGMEAT MARKHAM
MR. VAUDEVILLE
Side 1
15384
Electronic
Stereo
1. THE SUSPICIOUS HUSBAND 6:54
2. THE THIRD DEGREE 5:55
3. THE STRANGER 8:00
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616
LPS-1515


CHESS
PIGMEAT MARKHAM
MR. VAUDEVILLE
Side 2
15385
Electronic
Stereo
1. THE SHOTGUN 5:45
2. THE IMAGINARY BARTENDER 9:55
3. TWENTY-TWO 4:50
LPS-1515
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616


KUDU
GROVER WASHINGTON, JR.
"MISTER MAGIC"
KU-0020S1
STEREO
Side 1
(RVG 98780 A)
℗1975, Creed Taylor, Inc.
1. EARTH TONES 12:23
(Bob James)
Trunk Music/ASCAP
2. PASSION FLOWER 5:34
(Billy Strayhorn)
Tempo Music/ASCAP
Arranged and Conducted by Bob James
Distributed by Motown Record Corp.,
6464 Sunset Blvd.
Hollywood, Ca. 90028


KUDU
GROVER WASHINGTON, JR.
"MISTER MAGIC"
KU-0020S1
STEREO
Side 2
(RVG 98780 B)
℗1975, Creed Taylor, Inc.
1. MISTER MAGIC 9:11
(Ralph MacDonald)
Antisia Music/ASCAP
2. BLACK FROST 6:07
(Grover Washington,Jr./Bob James)
Char-Liz Music, Inc./BMI
Arranged and Conducted by Bob James
Distributed by Motown Record Corp.
6464 Sunset Blvd;
Hollywood, Ca. 90028

THE SWARM

1. AND JUSTICE FOR ALL (clean version)
Produced by: The RZA
2. WHERE WAS HEAVEN (clean version)
Produced by: DJ

Featuring: **Bobby Digital**
Method Man & Killarmy

EXECUTIVE PRODUCER: THE RZA

1 side

PRIORITY RECORDS



WU-TANG RECORDS WU-TANG

From the album
KILLA BEES - THE SWARM selection# 50013
In Stores Now!

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SPRO 81100

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THE SWARM

1.AND JUSTICE FOR ALL (LP version)
Produced by: The RZA
2. WHERE WAS HEAVEN (LP version)
Produced by: DJ

Featuring: **Bobby Digital**
Method Man & Killarmy

EXECUTIVE PRODUCER: THE RZA

2 side

PRIORITY RECORDS

WU-TANG RECORDS

From the album
KILLA BEES - THE SWARM selection# 50013
In Stores Now!

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Penthouse

PROMO

RECORDS

Produced by
D. Germain

Not for Resale

G

SIDE A
PHL-115

Distributed by
PENTHOUSE MUSIC
16155 S.W. 117th AVENUE B-22
MIAMI, FL. 33157
Tel.: (305) 378-2407 /
(305) 378-6770
Fax: (305) 378-2408

LEAVE THE SPECHIE

(M. Rose)

MICHAEL ROSE

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Penthouse

RECORDS

Produced by
D. Germain

SIDE B
PHL-115

Distributed by
PENTHOUSE MUSIC
16155 S.W. 117th AVENUE B-22
MIAMI, FL. 33157
Tel.: (305) 378-2407 /
(305) 378-6770
Fax: (305) 378-2408

REMIX

MAFIA & FLUXY

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RECORDS

548 FAIRVIEW TERRACE, YORK, PA. 17403

Down Home Jazz Band

33⅓ RPM

Side A

SOS 1171

1. **DUSKY STEVEDORE** (J.C. Johnson - Andy Razaf) 3:46
2. **YOU'VE GOT TO SEE MAMA EV'RY NIGHT (Or You Can't See Mama At All)** (Billy Rose - Con Conrad) 3:21
3. **WEATHER BIRD RAG** (Joseph "King" Oliver - Louis Armstrong) 2:44
4. **DOWN IN JUNGLE TOWN** (Theodore Morse - Edward Madden) 4:07
5. **GOT DEM BLUES** (traditional) 3:45
6. **BROTHER LOWDOWN** (Turk Murphy) 3:01
7. **YOU CAN'T SHUSH KATIE** (The Gabbiest Girl In Town) (H. White - H. Creamer - H. Warren) 2:45
8. **WILLIE THE WEEPER** (G. Rymal - M. Bloom - W. Melrose) 2:49

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RECORDS

549 FAIRVIEW TERRACE, YORK, PA. 17403

Down Home Jazz Band

33⅓ RPM

Side B

SOS 1171

1. **CONEY ISLAND WASHBOARD** (H. Durand - J. Adams - N. Nestor - C. Shugart) 3:09
2. **MY HEART** (Lillian Hardin) 2:35
3. **DADDY DO** (Fred Longshaw) 3:10
4. **IRISH BLACK BOTTOM** (Percy Venable - Louis Armstrong) 3:21
5. **AT A GEORGIA CAMP MEETING** (Kerry Mills) 3:10
6. **BIG BUTTER AND EGG MAN** (Percy Venable - Louis Armstrong) 2:38
7. **OF ALL THE WRONGS YOU'VE DONE TO ME** (L. Payton - C. Smith - E. Dowell) 3:50
8. **NEW ORLEANS STOMP** (Joseph "King" Oliver - Alphonse Picou) 2:36

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VANGUARD JAZZ 1500 SERIES

BUCK MEETS RUBY

1. 'S WONDERFUL
(*George & Ira Gershwin*)
2. I CAN'T GET STARTED
(*Ira Gershwin, V. Duke*)

NO. 1
(2 Sides)

33⅓ r.p.m.
LAX-3074 Ⓜ
VRS 8517
(ILBT 1188) V
℗ 1975

3. LOVE IS JUST AROUND THE CORNER
(*Robbin, Gensler*)
4. I MUST HAVE THAT MAN
(*Tobias, De Rose*)

RECORDINGS FOR

VANGUARD

THE CONNOISSEUR

RECORDED BY VANGUARD RECORDING SOCIETY, INC. N.Y.C.

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VANGUARD JAZZ 1500 SERIES

BUCK MEETS RUBY

1. KANDEE (*Buck Clayton*)
2. IT'S BEEN SO LONG
(*Adamson, Donaldson*)

NO. 2
(2 Sides)

33⅓ r.p.m.
LAX-3074 Ⓜ
VRS 8517
(ILBT 1189) V
℗ 1975

3. JUST A GROOVE
(*B. Clayton, R. Razaf*)
4. YOU'RE LUCKY TO ME
(*Razaf, Blake*)



RECORDS

549 FAIRVIEW TERRACE, YORK, PA. 17403

SOUTH FRISCO JAZZ BAND

33⅓ RPM

Side A

SOS 1103

1. **LITTLE LAWRENCE** (J.R. Morton)(a) 3:04
2. **PERDIDO STREET BLUES** (L. Hardin)(b) 2:51
3. **BROWN SUGAR** (H. Barris)(c) 2:53
4. **JONES LAW BLUES** (B. Moten-C. Basie)(d) 4:22
5. **SHE'S CRYING FOR ME** (S. Pecora)(e) . . . 2:04
6. **LADY LOVE** (N. Dominique)(f) 4:28

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RECORDS

549 FAIRVIEW TERRACE, YORK, PA. 17403

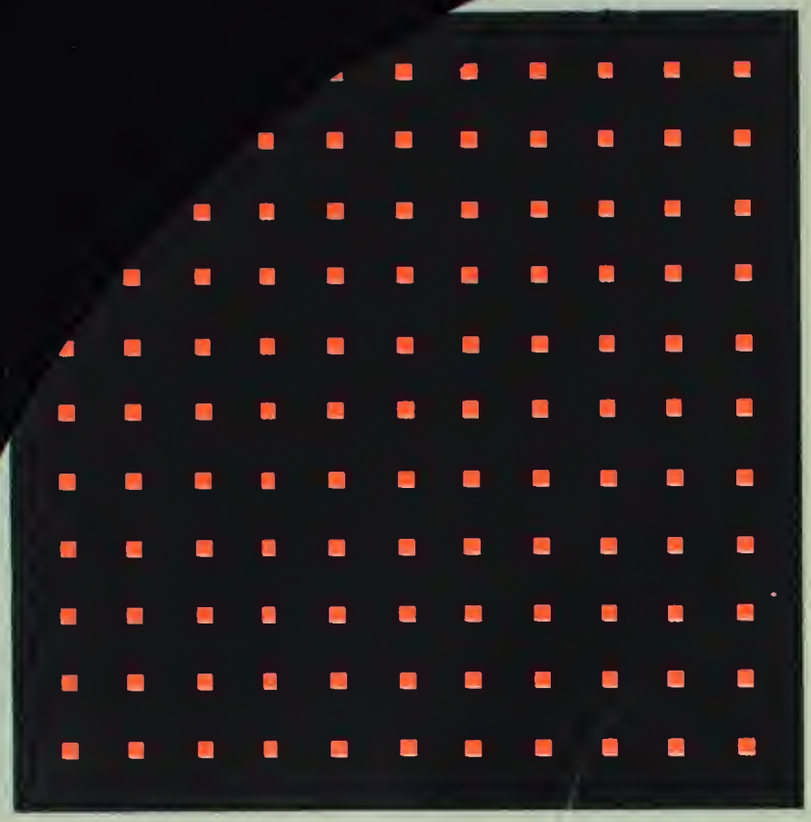
SOUTH FRISCO JAZZ BAND

33⅓ RPM

Side B **SOS 1103**

1. **WILLIE THE WEEPER** (W. Melrose-M. Bloom-G. Rymal)(f) 3:23
2. **TITANIC MAN BLUES** (M. Rainey)(f) 3:52
3. **DREAMING THE HOURS AWAY** (W. Dulmage-S. Ferguson)(f) 3:07
4. **SPANISH MAMA** (E. Schoebel-B. Meyers)(f) 2:50
5. **SOUTHERN STOMPS** (R.M. Jones)(g) 2:45
6. **WHEN ERASTUS PLAYS HIS OLD KAZOO** (S. Coslow-S. Fain-L. Spier)(d) 3:52

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disco mate

BEST OF THE WEST

Produced By Lew Tabackin Shining Hour

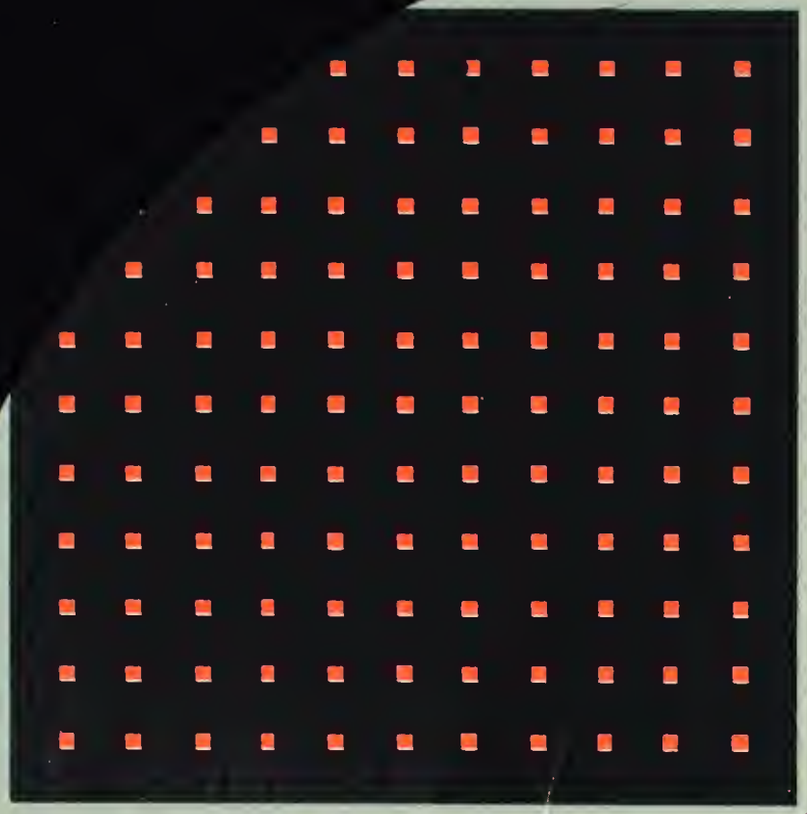
STEREO 33⅓RPM SIDE-A

DSP-5012 (DSP-5012-A)℗7810 JASRAC

1. Minor March (Jackie Maclean)
2. Lament for Sonny (Lew Tabackin)
3. Invitation (Bronislow Kaper)

Dick Spencer Quintet

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disco mate

BEST OF THE WEST

Produced By Lew Tabackin Shining Hour

STEREO 33 1/3 RPM **SIDE-B**

DSP-5012 (DSP-5012-B)℗7810 JASRAC

1. Barbados (Charlie Parker)
2. A Child is Born (Thad Jones)
3. Shining Hour (Harold Arlen)

Dick Spencer Quintet

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SPOTLITE
RECORDS

JA1-A

SIDE 1

AT HOME WITH JOE ALBANY

1. WHAT'S NEW
2. YOU'RE BLASE
3. WHY WAS I BORN
4. JITTERBUG WALTZ
5. NIGHT AND DAY

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SPOTLITE
RECORDS

JA1-B

SIDE 2

AT HOME WITH JOE ALBANY

1. WHAT ARE YOU DOING THE REST OF YOUR LIFE
2. BARBADOS
3. CAN'T WE BE FRIENDS
4. EVERYTHING HAPPENS TO ME
5. YOU'VE CHANGED
6. BIRDTOWN BIRDS
7. ISN'T IT ROMANTIC


THE
JON BUTCHER
AXIS
1
SPRO-9581
4:38
Capitol
RECORDS
BETWEEN THE LINES
(LP Version)
Produced by Spencer Proffer for PASHA
33⅓ RPM: Stereo
Promotional Copy
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THE JON BUTCHER AXIS

2

SPRO-9584
3:40

Capitol RECORDS

BETWEEN THE LINES

(Edited Version)

Produced by Spencer Proffer for PASHA

33⅓ RPM: Stereo
Promotional Copy
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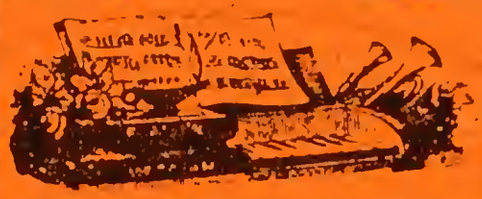

HOB IS GOSPEL
NEVER LET GO HIS HAND
VICTORY CHORAL ENSEMBLE
HBX 2180
HBX 2180 A
STEREO
NEVER LET GO HIS HAND (John Hason)
3:19 Nashbeau Music/BMI
JESUS (Gabriel Hardiman)
5:01 Our Childrens Music/BMI
GOD HAS SMILED ON ME (Isiah Jonc)
3:42 Our Childrens Music/BMI
YOU MUST BE BORN AGAIN (Gabriel Hardiman)
3:50 Our Childrens Music/BMI
TOTAL TIME: 16:01
Producer: John Bowden
Recorded At: Opal Recording Studios, N. Y. C.
Engineer: James Cordon, Jr.
℗ 1975 Scepter Records, Inc.
A PRODUCT OF SCEPTER RECORDS, INC.


ZOB IS GOSPEL
NEVER LET GO HIS HAND
VICTORY CHORAL ENSEMBLE
All Songs Published By Our Childrens Music/BMI
HBX 2180
HBX 2180 B
STEREO
TOO FAR (Lloyd Gray) 3:22
IT PAYS TO SERVE JESUS (Joseph Thornton) 5:10
GOD IS WONDERFUL (Lloyd Gray) 2:36
YOU CAN'T MAKE ME DOUBT HIM
(Lloyd Gray) 2:54
TOTAL TIME: 14:11
Produced By: John Bowden
Recorded At: Opal Recording Studios, N. Y. C.
Engineer: James Cordon, Jr.
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GERMAIN
PRODUCED BY:
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(Paul McCartney)
DEAN FRASER & THE MIGHTY DIAMONDS
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EVEREST RECORDS



ARCHIVE OF
GOSPEL
MUSIC

SIDE 1
33⅓ RPM

GS-68-A
(Enhanced)

JAMES CLEVELAND
and the Cleveland Singers

1.	GOOD ENOUGH FOR ME	2:20
2.	TRY JESUS	2:25
3.	ONE STEP AT A TIME	2:15
4.	OH MARY WON'T YOU WEEP	1:36
5.	YES, LORD	2:36

EVEREST RECORDS



ARCHIVE OF
GOSPEL
MUSIC

SIDE 2
33⅓ RPM

GS-68-B
(Enhanced)

JAMES CLEVELAND
and the Cleveland Singers

1.	HE BROUGHT ME OUT	2:10
2.	HE'S GOT HIS EYES ON YOU	1:53
3.	WHO WILL ANSWER	2:58
4.	YOU'RE NOT WALKING ALONE	2:51
5.	I WON'T LET ANYTHING TURN ME AROUND	1:54

CHARMERS

DISCO 45

WESTINDIAN RECORDS
700 Colu
Washington, D.C. 20001
Tel: 232-8226

SIDE A

1. YOU'RE STILL WAITING

Writer - Bob Marley

Artist - Sandra Jah-Larry

Producer - Lloyd Charmers

Published by Copy Right Control
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by Boss Records

CHARMERS

DISCO 45

WEST INDIAN RECORD MART
700 Columbia Road, N.W.
Washington, D.C. 20001

SIDE B

1. VERSION

Writer - Bob Marley
Artist - Sandra Jah-Larry
Producer - Lloyd Charmers

Published by Copy Right Control
Distributed in North America
by Boss Records

NEXT FRIDAY

ORIGINAL MOTION PICTURE SOUNDTRACK



SIDE A

01 You Can Do It Ice Cube Feat. Mack 10 and Ms. Toi 4:20
02 Chin Check N.W.A 4:24
03 We Murderers Baby Vita Feat. Ja Rule 3:55

PRIORITY RECORDS

NEW LINE CINEMA

Producer: Ice Cube
Executive Producer: Andrew Shack

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7 2435 23123 13

NEXT FRIDAY

ORIGINAL MOTION PICTURE SOUNDTRACK



SIDE B

01 Hot Toni Estes 3:12
02 Livin It Up Pharoahe Monch 2:53
03 Fried Day Bizzy Bone 4:37
04 I Don't Wanna Aaliyah 4:15

PRIORITY RECORDS

NEW LINE CINEMA

Producer: Ice Cube
Executive Producer: Andrew Shack

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NEXT FRIDAY

ORIGINAL MOTION PICTURE SOUNDTRACK



SIDE C

01 Low Income Wyclef Jean 4:14
02 Shoalin Worldwide
Wu-Tang Clan 4:05
03 Good Friday Big Tymers Feat.
Lil' Wayne and Mack 10 3:53
04 Friday Krayzie Bone 4:19

Producer: Ice Cube
Executive Producer: Andrew Shack

PRIORITY RECORDS

NEW LINE CINEMA

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7 2435 23123 13

NEXT FRIDAY

ORIGINAL MOTION PICTURE SOUNDTRACK



SIDE D

01 Mamacita Frost, Kurupt, Soopafly, and Don Cisco 4:47
02 Make Your Body Sing Isley Brothers Feat. Ron Isley 4:04
03 Murder Murder Eminem 3:44
04 Money Stretch Lil' Zane 3:53

Producer: Ice Cube
Executive Producer: Andrew Shack

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RCA

Victor



MODERN TALKING

Produced and Arranged by Dieter Bohlen

Side A Stereo

PD-14222

PD-14222-A

5:33

33⅓ RPM

YOU'RE MY HEART, YOU'RE MY SOUL

(from the "Modern Talking" album, AFL1-7132)

(D. Bohlen)

Welk Musik Additions/Intersong, ASCAP

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RCA

Victor



MODERN TALKING
Produced and Arranged by Dieter Bohlen

Side B Stereo
PD-14222
PD-14222-B
3:59
33⅓ RPM

YOU'RE MY HEART, YOU'RE MY SOUL
(Instrumental Version)
(D. Bohlen)

Welk Musik Additions/Intersong, ASCAP

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FOR
PROMOTION
ONLY
HERBIE HANCOCK DISCO SAMPLER
見本盤
XDAP 93083
33⅓ STEREO
SIDE A
℗ 1983 CBS Inc.
JASRAC
ROCKIT (Long/Album Version)
ロックイット (5:24)
- H. Hancock - B. Laswell - M. Beinhorn -
From the LP: "FUTURE SHOCK" 25AP-2672
HERBIE HANCOCK
Produced by Material & Herbie Hancock
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FOR
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ONLY
WAVO DISCO SAMPLER
見本盤
XDAP 93083
33⅓ STEREO
SIDE B
℗ 1983 CBS Inc.
JASRAC
REAL LIFE
踊りニューヨーク（5:23）
- L. Golden - R. Scher -
Arranged by Richard Scher
Produced & Mixed by Richard Scher
& Lotti Golden for Big Productions Inc.
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TOURUS RECORDS We set the whole world on fire...



SIDE A

"G-Call" 3:42

1. Clean Version
2. Main Version
3. Instrumental Version

Executive Producer: Sosay Redzs and Jesse James
Mixed by: Angela Piva
Mastered by: Bernie Grundman
© 2000 BMI TR00002
www.tour-usrecords.com

TOURUS RECORDS We set the whole world on fire...



SIDE B

"Throw It Up" 2:50

1. Clean Version
2. Main Version
3. Instrumental Version
4. Acappella Version

Executive Producer: Sosay Redzs and Jesse James
Mixed by: Angela Piva
Mastered by: Bernie Grundman
© 2000 BMI TR00002
www.tour-usrecords.com

Frozen Entertainment Presents

NAAM



side A

Dey Hot (clean) 3:39

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100 S. Broad St. (215) 432-3832
email: Frozenworld@aol.com

Stereo • 33.3 RPM
NAAM8276- A


Frozen Entertainment Presents
NAAM
side B
Thugs (Featuring Unplugged) 3:53
NAAM8276- B

kiDS

ENCOUNTER AUDIOPHILE RECORDS

EAR-1007A

SIDE A

1. NUGGIES (6:06)
2. TOY ROBOTS (5:58)
3. COLOR POP A PICTURE (6:19)

All Compositions by Frank Cook

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ENCOUNTER AUDIOPHILE RECORDS

SIDE B

EAR-1007B

1. PAPER PEOPLE (5:43)
(Frank Cook)

2. KIDS (6:48)
(Frank Cook)

3. HALF-BALL (5:24)
(Frank Cook-Andy Lalasis)

All Compositions
℗ © 1988 Maypop Music (ASCAP)

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Blackground
Entertainment

OUTSIDERZ 4 LIFE
College Degree

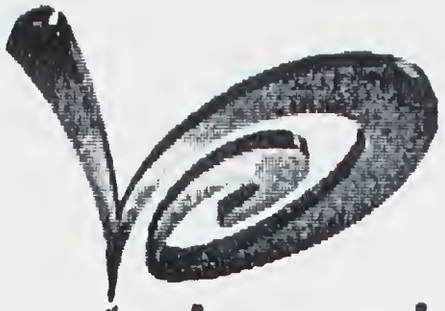
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SPRO-15768
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Stereo
33 1/3 RPM
Side A

1. Radio Edit 3:32
2. Instrumental 4:55

(T. Mosley/L. Loving) Virginia Beach Music/WB Music Corp./Black Fountain Music/Mo'Loving Music (ASCAP)
Produced by Timbaland for Timbaland Productions Inc.
Executive Producers: Barry Hankerson and Jomo Hankerson

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OUTSIDERZ 4 LIFE

College Degree

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SPRO-15768
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Stereo
33 1/3 RPM
Side B

1. Album Version 4:55
2. Acapella 4:45

(T. Mosley/L. Loving) Virginia Beach Music/WB Music Corp./Black Fountain Music/Mo'Loving Music (ASCAP)

Produced by Timbaland for Timbaland Productions Inc.

Executive Producers: Barry Hankerson and Jomo Hankerson



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Side A Stereo
Record One
R233819-1-A
This One's for You
1 You Don't Bring Me Flowers (Words: Diamond-M. & A. Bergman) (Music: Diamond) 3:00
2 Day by Day (from "Godspell") (Schwartz) 3:24
Music Service
3 Nadia's Theme (The Young and the Restless) (DeVorzon-Botkin, Jr.) 4:00
4 Rainy Days and Mondays (Williams-Nichols) 4:13
5 This One's for You (Music: Manilow-Panzer) 4:10
1. The Living Strings Plus Two Pianos arr. and cond. by Roland Shaw
2,4. The Living Voices arr. and cond. by Johnny Douglas
3,5. The Living Strings arr. and cond. by Johnny Douglas
Produced by Ethel Gabriel
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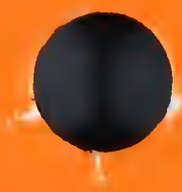
Side D Stereo

Record One
R233819-1-D

RCA

This One's for You

1 Why Have You Left the One (You Left Me For) (True) 3:55
2 Love's Theme (White) 3:13



Music Service

3 Yesterday Once More (Carpenter-Bettis) 3:54
4 You and Me Against the World (Williams-Ascher) 3:55
5 Annie's Song (Denver) 3:09

1,4. The Living Voices Arr. and cond. by Johnny Douglas
2. The Living Strings Plus Two Pianos arr. and cond. by Roland Shaw
3,5. The Living Strings arr. and cond. by Johnny Douglas
Produced by Ethel Gabriel

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Side B Stereo

Record Two
R233819-2-B

This One's for You

1 We've Only Just Begun (Williams-Nichols) 3:22
2 When I Need You (Sager-Hammond) 4:24

Music Service

3 The Homecoming (Hardy) 3:44
4 Mandy (English-Kerr) 3:21
5 The Long and Winding Road
(Lennon-McCartney) 3:56

1,4. The Living Strings Plus Two Pianos arr. and cond. by Roland Shaw
2,5. The Living Voices arr. and cond. by Johnny Douglas
3. The Living Strings arr. and cond. by Johnny Douglas
Produced by Ethel Gabriel

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RCA

Side C Stereo

Record Two
R233819-2-C

This One's for You

1 Music Box Dancer (Mills) 2:42
2 How Can You Mend a Broken Heart (B. & R. Gibb) 3:35



3 A Weekend in New England (Edelman) 2:30
4 My Life (Joel) 3:20
5 What I Did for Love (From "A Chorus Line") (Words: Kleban) (Music: Hamlisch) 3:27

1. Arr. and cond. by Roland Shaw
1,3. The Living Voices Plus Two Pianos
2,4. The Living Voices arr. and cond. by Johnny Douglas
3. Arr. and cond. by Bernard Ebbinghouse
5. The Living Strings arr. and cond. by Johnny Douglas
Produced by Ethel Gabriel

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Cadence Jazz Records

LARRY GELB
THE LANGUAGE OF BLUE



™

CJR 1012

SIDE ONE

JAZZ AT THE PHILHARMONIC - 4:24
WALTZ FOR PHIL WOODS - 6:55
ALTERNATE MASTER - 2:29
TO BIRD WITH LOVE - 5:15
KIM, WHEN I CLOSE MY EYES - 6:10

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Cadence Jazz Records

LARRY GELB
THE LANGUAGE OF BLUE



TM

CJR 1012

SIDE TWO

THE LANGUAGE OF BLUE - 4:05
THE BAND IN HEAVEN - 3:45
HOPALONG CASSIDY - 6:50
MY FRIEND PICASSO - 4:48
THE RECORD COLLECTOR - 5:33

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PEACE IN THE VALLEY

Hi RECORDS

Stereo

SHL 32101

℗ 1976 HI Recording Corp.

SIDE 1

1. BLUE EYES CRYING IN THE RAIN (F. Rose - 2:38)
2. ONE DAY AT A TIME (Kristofferson; Wilkin - 3:33)
3. I'LL FLY AWAY (A. Brumley - 2:55)
4. AMAZING GRACE (Trad.; arr. A. Cannon; L. Willis - 3:10)
5. WHY ME (LORD) (K. Kristofferson - 2:57)

ACE CANNON

SLH 699 BW
MADE IN U.S.A.

PEACE IN THE VALLEY

Hi RECORDS

Stereo



SHL 32101

℗ 1976 HI Recording Corp.

SIDE 2

1. (THERE'LL BE) PEACE IN THE VALLEY (FOR ME)
(T. Dorsey - 2:43)
2. JUST A CLOSER WALK WITH THEE
(Trad.; arr. A. Cannon; L. Willis - 3:09)
3. YOU CAN'T BE A BEACON (M. Cooper - 2:31)
4. IT IS NO SECRET (S. Hamblen - 2:50)
5. EVERYTHING IS BEAUTIFUL (R. Stevens - 2:40)

ACE CANNON

SLH 700 BW
MADE IN U.S.A.

sherwoods

at home and abroad

XTV 4796 SIDE ONE

A Taste of Honey
Shenandoah
Summertime
Allentown Jail
Moon River
Brigadoon

University Recording Service, Inc.
Ithaca, N.Y.

sherwoods

at home and abroad

XTV 4797

SIDE TWO

Hangman
Try To Remember
The House of the Rising Sun
Imagination
Someone In Love
Bury Me

University Recording Service, Inc.
Ithaca, N.Y.


MERCURY
STEREO
1. SOUSA: Stars and Stripes 3:10
2. MEECHAN: American Patrol 3:35
3. KLOHR: The Billboard 2:00
4. SOUSA: El Capitan 2:03
5. SOUSA: Washington Post 2:18
33⅓ R.P.M.
MARGIN CONTROL
SIDE 1
6. SOUSA: King Cotton 3:25
SR 90504 A
(SR 2-9131)
LIVING PRESENCE
HIGH FIDELITY


MERCURY
STEREO
1. DE LISLE: La Marseillaise 1:09
2. SOUSA: The Picadore 2:48
3. SOUSA: Hands Across the Sea 2:44
4. HEED: Storm and Sunshine 2:30
5. FILLMORE: Circus Bee 2:26
33⅓ R.P.M.
MARGIN CONTROL
SIDE 2
6. GOLDMAN: On the Mall 3:53
SR 90504 B
(SR 2-9131)
LIVING PRESENCE
HIGH FIDELITY


MERCURY
STEREO
1. REEVES: Second Regiment Conn. N. G. 2:48
2. TIEKE: Old Comrades 4:29
3. SOUSA: The Thunderer 2:26
4. SOUSA: Our Flirtations 2:34
5. JEWELL: The Screamer 1:51
33⅓ R.P.M.
MARGIN CONTROL
SIDE 3
6. FUCIK: Thunder and Blazes 2:07
SR 90505 A
(SR 2-9131)
LIVING PRESENCE
HIGH FIDELITY


MERCURY
STEREO
1. BERLIOZ: Rakoczy March 4:43
2. MENDELSSOHN: Wedding March 4:46
3. SCHUBERT: March Militaire 5:04
4. MEYERBEER: Coronation March 4:17
33⅓ R.P.M.
MARGIN CONTROL
SIDE 4
SR 90505 B
(SR 2-9131)
LIVING PRESENCE
HIGH FIDELITY



SIDE A
WA–062

Produced & Arranged by
W. Maragh

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Rockville Centre, N.Y. 11571
(516) 623–4964

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1. KING & QUEEN

(Marvel Jameson / Cedrick Elliot

MARVEL GEMS & DESTRUCTION

M. Jameson C. Elliot

2. V E R S I O N

Mixed at Mixing Lab
Kingston, Ja.
by Collin "bulby" York

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SIDE AA
WA–062

Produced & Arranged by
W. Maragh

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YB
Yard & Broad
Prod. & Arr. By
Elenard 'Dennis' Reid
Exec Prod.
Elenard 'Dennis' Reid
Co–Prod. Arr.
Dowen Johnson
Mix By
Bobby Digital
Engi'
Oral Simmonds
DISCO 45
3033
Distributed by:
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Yard & Broad
Prod. & Arr. By
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Exec Prod.
Elenard 'Dennis' Reid
Co-Prod. Arr.
Dowen Johnson
Mix By
Bobby Digital
Engi'
Oral Simmonds
DISCO 45
3033
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Jamaica, New York
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VERSION
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RCA

DAVID RUFFIN AND EDDIE KENDRICK

Produced by: John Oates, Jim Bonnefond and Rick Iantosca
Mixed by Chris Lord-Alge
Charles White Music, BMI

NOT FOR SALE

Side A Stereo
6925-1-RDAA
6925-1-RDAA-A
3:50
33⅓ RPM

ONE MORE FOR THE LONELY HEARTS CLUB

(from the "Ruffin & Kendrick" album, 6765-1-R)

(Charles White-Charles Kendrick-Marvay Braxton)
(Additional lyrics by: John Oates & Jim Bonnefond)

℗ 1987 BMG MUSIC
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Music From the Stereo Soundtrack
of The Universal Motion Picture

THE GLENN MILLER STORY

The Universal International Orchestra
Conducted by Joseph Gershenson
* LOUIS ARMSTRONG AND THE ALL STARS

MCA RECORDS

MCA-1624
MCA 4774

SIDE 1

1. MOONLIGHT SERENADE 2:28 ASCAP
(G. Miller-M. Parish)
2. TUXEDO JUNCTION 2:32 ASCAP
(E. Hawkins-W. Johnson-J. Dash-B. Feyne)
3. LITTLE BROWN JUG 3:04 ASCAP
(Arr. by B. Finegan)
4. ST. LOUIS BLUES-MARCH 3:32 ASCAP
(W.C. Handy)
5. BASIN STREET BLUES* 7:16 ASCAP
(S. Williams)

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Music From the Stereo Soundtrack
of The Universal Motion Picture

THE GLENN MILLER STORY

The Universal International Orchestra
Conducted by Joseph Gershenson

MCA RECORDS

MCA-1624
MCA 4775

SIDE 2

1. IN THE MOOD 3:10 ASCAP
(J. Garland)
2. A STRING OF PEARLS 2:30 ASCAP
(J. Gray)
3. PENNSYLVANIA 6-5000 3:10 ASCAP
(J. Gray-C. Sigman)
4. AMERICAN PATROL 3:24 ASCAP
(F.W. Meacham-Arr. by J. Gray)
5. OTCHI-TCHOR-NI-YA 7:24 P.D.

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helios

Made in Germany

SPEED 33 1/3
SIDE 1
MONO

℗ 1983

H88004

76.27 090-01-1

Originally issued
in 1937 by EMI Ltd.

Monteverdi

1. HOR CHE'L CIEL E LA TERRA (6 voices, 2 violins and continuo)
2. LASCIATEMI MORIRE (5 voices and continuo)
3. ZEFIRO TORNA (Chaconne for 2 tenors and continuo)
4. ARDO (2 tenors and continuo)

MARIE-BLANCHE DE POLIGNAC, soprano
PAUL DERENNE, tenor
HUGUES CUENOD, tenor
DODA CONRAD, bass
with vocal and instrumental ensemble directed by
NADIA BOULANGER

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helios
Made in Germany
SPEED 33 1/3
SIDE 2
MONO
℗ 1983
H88004
76.27 090-01-2
Originally issued
in 1937 by EMI Ltd.
Monteverdi
1. OHIME, DOV'E IL MIO BEN (Romanesca for 2 tenors and continuo) - 2. CHIOME D'ORO (2 tenors, 2 violins and continuo)
3. IL BALLO DELL' INGRATE (soprano, bass, vocal ensemble, strings and continuo) - 4. AMOR (LAMENTO DELLA NINFA)
(soprano, 2 tenors, bass and continuo)
5. ECCO MORMORAR L'ONDE (5 voices)
MARIE-BLANCHE DE POLIGNAC, soprano
PAUL DERENNE, tenor
HUGUES CUENOD, tenor
DODA CONRAD, bass
with vocal and instrumental
ensemble directed by
NADIA BOULANGER
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STEREO
EDITIONS DE
L'OISEAU-LYRE
MONTEVERDI
Side
1
33 1/3
SOL 299
1. Bel Pastor 2. Ohimè ch'io cado 3. Fugge il verno dei dolori
4. Non così tosto io miro 5. La Pastorella mia spietata
6. Dolci miei sospiri 7. Lidia spina del mio core
8. O rosetta che rosetta
(Realised by Raymond Leppard)
ILSE WOLF (Soprano); ROBERT TEAR (Tenor);
GERALD ENGLISH (Tenor); CHRISTOPHER KEYTE (Bass)
A Section of the ENGLISH CHAMBER ORCHESTRA
directed from the harpsichord by
RAYMOND LEPPARD
Cello continuo:
BERNARD RICHARDS
℗ 1967
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STEREO

EDITIONS DE

L'OISEAU-LYRE

MONTEVERDI

33⅓

Side 2

ZIT 702

SOL 299

1. Lamento della Ninfa 2. Ealletto: Della bellezza le dovute lodi
3. Si dolce è il tormento 4. Gira il nemico insidioso

(Realised by Raymond Leppard)

ILSE WOLF (Soprano); ROBERT TEAR (Tenor);
GERALD ENGLISH (Tenor); CHRISTOPHER KEYTE (Bass)

A Section of the ENGLISH CHAMBER ORCHESTRA

directed from the harpsichord by
RAYMOND LEPPARD

Cello continuo:
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℗ 1967

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33⅓ R.P.M. STEREO

HIS MASTER'S VOICE

SOLD IN U.K. SUBJECT TO RESALE PRICE CONDITIONS, SEE PRICE LISTS

(2YEA.3282)

HQS. 1102

℗ 1967

1

1

H.M.V. Baroque Library

MADRIGALS (MONTEVERDI)

(1)—Introduction & Ballo for 5 voices & 2 violins (Solo Tenor: Gerald English). (2)—Cor mio mentre vi miro (Guarini). (3)—Al lume delle stelle. (4)—Io mi son giovinetta (Boccaccio). (5)—Ohimè se tanto amate (Guarini)

APRIL CANTELO—Soprano, EILEEN POULTER—Soprano, HELEN WATTS—Contralto, GERALD ENGLISH—Tenor, ROBERT TEAR—Tenor, CHRISTOPHER KEYTE—Bass and MEMBERS OF THE ENGLISH CHAMBER ORCHESTRA directed by RAYMOND LEPPARD—Harpsichord

Music edited and realised by Raymond Leppard

MADE IN Gt. BRITAIN

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(2YEA.3283)
℗ 1967
2

HQS. 1102
2

H.M.V. Baroque Library
MADRIGALS (MONTEVERDI) (1)—A quest' olmo (Marini)
LAMENTO D'ARIANNA (RINUCCINI)
(2)—No. 1: Lasciatemi morire
(3)—No. 2: O Teseo, Teseo mio
(4)—No. 3: Dove, Dove
(5)—No. 4: Ahi ch'ei
APRIL CANTELO—Soprano, EILEEN POULTER—Soprano,
HELEN WATTS—Contralto, GERALD ENGLISH—Tenor,
ROBERT TEAR—Tenor, CHRISTOPHER KEYTE—Bass and
MEMBERS OF THE ENGLISH CHAMBER ORCHESTRA
directed by RAYMOND LEPPARD—Harpsichord
Music edited and realised by
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MUSICAL HERITAGE SOCIETY

MARIN MARAIS

MHS 3298
Side 1

STEREO
33 1/3 RPM

PIÈCES DE VIOLE from
Suitte d'un goût Etranger, Book Four, 1717

Caprice ou Sonate

Muzette

Le Labyrinthe

JOHN HSU, solo viola da gamba
LOUIS BAGGER, harpsichord
JUDITH DAVIDOFF, viola da gamba



MUSICAL HERITAGE SOCIETY

MARIN MARAIS

MHS 3298
Side 2

STEREO
33 1/3 RPM

PIÈCES DE VIOLE from
Suitte d'un goût Etranger, Book Four, 1717

Le Tourbillon - Allemande pour le Sujet;
et Gigue pour la Basse - La Fougade - Allemande
la Bizare - Allemande la Singuliere -
Allemande la Superbe - La Reveuse

JOHN HSU, solo viola da gamba
LOUIS BAGGER, harpsichord
JUDITH DAVIDOFF, viola da gamba



MUSICAL HERITAGE SOCIETY

MARIN MARAIS

PIÈCES DE VIOLE from Book Five, 1725

MHS 3356
Side 1

STEREO
33 1/3 RPM

Fantaisie — Prelude en harpègement — Chaconne — Le Contraste — Le Caprice Bellemont — Le tombeau pour Marais le Cadet — Variation sur une basse contrainte

John HSU, Solo Viola da gamba
Louis BAGGER, Harpsichord
Judith DAVIDOFF,
Viola da gamba



MUSICAL HERITAGE SOCIETY

MARIN MARAIS

PIÈCES DE VIOLE from Book Five, 1725

MHS 3356
Side 2

STEREO
33 1/3 RPM

Suite No. 2 in A Major

Prelude — Allemande — Sarabande — Gigue —
Marche à la Turque — Gavotte — Menuet-Double

Le Tableau de l'Operation de la Taille -
Les Relevailles
Alain Seznec, narrator

John HSU, Solo Viola da gamba
Louis BAGGER, Harpsichord
Judith DAVIDOFF,
Viola da gamba

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PHILIPS

PHILIPS

6575 016	33 1/3	STEREO
	6575 016 1Y	1

℗ 1974

BLOW

ODE ON THE DEATH OF MR. HENRY PURCELL

René Jacobs, James Bowman, counter-tenors;
Ricardo Kanji, Marion Verbruggen, recorders;
Anner Bylsma, baroque cello

GUSTAV LEONHARDT,
harpsichordist and conductor

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PHILIPS

6575 016	33 1/3	STEREO
	6575 016 2Y	2

℗ 1974

BLOW

SONGS FROM "AMPHION ANGLICUS"

1. Cloe found Amintas lying all in Tears. 2. Why weeps Asteria? 3. Loving above himself, Poor Celadon, he sighs. 4. Shepherds deck your Crooks. 5. Ah Heav'n! What is't I hear? 6. Epilogue: Sing, sing ye Muses

Bobuko Yamamoto (1-6), Nelly van der Spek (1-2-4), sopranos; René Jacobs, counter-tenor; Marius van Altena, tenor; Max van Egmond, bass; Marie Leonhardt, Antoinette van den Hombergh, baroque violins; Anner Bylsma, baroque cello

GUSTAV LEONHARDT,
harpsichordist and conductor


RCA
VICTROLA
JOHN BLOW
ODE ON THE DEATH OF HENRY PURCELL
VICS 1276
(UVRS-1675)
SIDE 1
Alfred Deller, Mark Deller, Countertenors
Kathleen Jeans, Michael Arno, Recorders
Walter Bergmann, Harpsichord
Licensed by Deller Recordings, France
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.
STEREO


RCA
VICTROLA
JOHN BLOW
BRING SHEPHERDS, BRING THE KIDS AND LAMBS
("Marriage Ode")
VICS 1276
(UVRS-1676)
SIDE 2
Alfred Deller, Countertenor; Maurice Bevan, Bar.
Walter Bergmann, Harpsichord
Stour Music Festival Chamber Orchestra
Alfred Deller, Conductor
CLOE FOUND AMINTAS LYING (A Song for Three Voices)
Alfred Deller, Countertenor; Philip Todd, Ten.
Maurice Bevan, Bar.; Walter Bergmann, Harpsichord
SING, YE MUSES
Mary Thomas, Sally LeSage, Sopranos
Alfred Deller, Counterten.; Maurice Bevan, Bar.
Stour Music Festival Chamber Orchestra
Alfred Deller, Conductor
Licensed by Deller Recordings
France
STEREO
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

95 Funkymix

For Promotional Use Only
Not For Sale

88 / 79 BPM

Yo (Excuse Me Miss)

Chris Brown

5:17 (88 bpm)

Courtesy of Jive/Zomba Records

Intro	(32)
Break 1	(32)
Break 2	(32)

Mix by Dave Jackson

Rodeo

Juvenile

5:54 (79 bpm)

Courtesy of Atlantic Records

Intro	(32)
Break 1	(32)

Mix by Dave Jackson

SIDE A

95 Funkymix

For Promotional Use Only
Not For Sale

107 / 98 BPM

Shake That

Eminem feat. Nate Dogg

5:50 (107 bpm)

Courtesy of Interscope Records

Intro	(32)
Break 1	(32)
Break 2	(32-32)

Mix by Dave Jackson

Have A Party

Mobb Deep feat. 50 Cent & Nate Dogg

5:54 (98 bpm)

Courtesy of Interscope Records

Intro	(32)
Break 1	(32)
Break 2	(32-32)

Mix by Mark Roberts

SIDE B

95 Funkymix

For Promotional Use Only
Not For Sale

110 / 80 BPM

Bring Out The Freak In You

Lil' Rob

5:42 (110 bpm)

Courtesy of Upstairs Records

Intro (32)

Break 1 (32-32)

Mix by Mark Roberts

Like That

Webbie

6:02 (80 bpm)

Courtesy of Asylum Records

Intro (32-32)

Break 1 (32)

Mix by Roby Dail

SIDE C

95 Funkmix

For Promotional Use Only
Not For Sale

136 / 105 BPM

Betcha Can't Do It Like Me

D4L

5:41 (136 bpm)

Courtesy of Asylum Records

Intro (32-32)

Break 1 (32-32)

Mix by Stacy Mier

Git It

Bun B feat. Ying Yang Twins

5:29 (105 bpm)

Courtesy of Asylum / Rap-A-Lot Records

Intro (32-32)

Break 1 (32)

Break 2 (32-32)

Mix by Stacy Mier

SIDE D

oh music

De'Lacy

8 23063 10361 3

Side A
33 RPM

That Look (Vinyl 3)

(Produced & Written by BLAZE)
Publishing Corp. of America/Music of Nia Songs/BMI
- Admin. by Warner/Chappell Music

1. Filthy Rich Club Mix* 6:29
2. Andy & The Lamboy Vocal Mix '97** 6:52
3. Bettathanuthinapella 1:01

*Remixed by Filthy Rich Criso for Trio Productions.
** Remixed by Frank Lamboy and Andrew Wedeen
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Executive Producer:
George Calle

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oh music

De'Lacy

8 23063 10361 3

Side B
33 RPM

That Look (Vinyl 3)

(Produced & Written by BLAZE)
Publishing Corp. of America/Music of Nia Songs/BMI
- Admin. by Warner/Chappell Music

1. Robbie Tronco Club Mix+ 7:45
2. Andy & The Lamboy Dub Mix '97 6:15**

+Remixed by Robbie Tronco
** Remixed by Frank Lamboy and Andrew Wedeen

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Executive Producer:
George Calle

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english side (a)

1. milki bar mix
2. english 12" remix

spanish side (b)

1. spanglish research and development mix
2. spanish remix

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SINGLES ON SENCILLOS EN

2292-1RLDJ



all written by Warren
EMI music/Campbell Connelly Co.
spanish translation by Lia
for SLi international.

produced by stock and aitken

℗+© 1996 BMG music.

BMG
U.S. LATIN

suzann rye

porque me amaste

[because you loved me]
the remixes



PROMO ONLY

2292-1RLDJ

A

Extended Version
Extended Dub

I Wanna Dance



MELODIE MC

Produced by Statikk & Tom Droid
Additional Vox by Jenny Gustavsson
SLPUS 1

℗ & © Sidelake Productions/Virgin Records Sweden AB 1993

B

REMIXED BY FLIGHT 46

RADIO VERSION

I WANNA DANCE



5.99

MELODIE MC

PRODUCED BY STATIKK & TOM DROID

ADDITIONAL VOX BY JENNY GUSTAVSSON

SLPUS1

℗ & © SIDELAKE PRODUCTIONS/VIRGIN RECORDS SWEDEN AB 1993


wea
STEREO
600084
MX197081
℗ 1980 Warner
Bros. Records Inc.
1
AUSTRALIAN RECORDING
LIVE — MICHAEL FRANKS WITH CROSSFIRE
1. DON'T BE BLUE (Michael Franks/J. Guerin)
2. WHEN THE COOKIE JAR IS EMPTY (Michael Franks)
3. THE LADY WANTS TO KNOW (Michael Franks)
4. BWANA-HE NO HOME (Michael Franks)
Warner Bros.
Recorded Live At: The St. James Tavern, Sydney, The Capitol Theatre, Sydney, The Town Hall, Auckland, N.Z.
Produced by Michael Franks. Recorded and Mixed by Martin Benge
Manufactured & Distributed by WEA Records Pty. Limited
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A WARNER COMMUNICATIONS COMPANY


wea
STEREO
600084
MX197082
℗ 1980 Warner
Bros. Records Inc.
2
AUSTRALIAN RECORDING
LIVE – MICHAEL FRANKS WITH CROSSFIRE
1. CHAIN REACTION (Michael Franks/Joe Sample)
Warner Bros./Control
2. ANTONIO'S SONG (Michael Franks) Warner Bros.
3. MONKEE SEE-MONKEY DO (Michael Franks) Warner Bros.
4. POPSICLE TOES (Michael Franks) Warner Bros.
Recorded Live At: The St. James Tavern, Sydney,
The Capitol Theatre, Sydney, The Town Hall,
Auckland, N.Z.
Produced by Michael Franks. Recorded
and Mixed by Martin Benge
Manufactured & Distributed by
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45 RPM

HSS-1034-1 www.hispeedsoul.com



Nailbiter EP by The Nervous Wreckards

Produced by B Karscig and A. Saffery

HI-SPEED SOUL

1) Doin it to Do it
2) I don't Feel Tardy (but I feel like someone left without me)
3) Josephine

SIDE A

45 RPM

HSS-1034-1 www.hispeedsoul.com



Nailbiter EP by The Nervous Wreckords

Produced by B. Karscig and A. Saffery

4) Burn it Up

5) Classy Girls

SIDE B

HI-SPEED SOUL

RECORD COMPANY SAN DIEGO, CA

PRESS'D ULTRASONIC SOUND



I DIG ACAPPELLA
Vol. 2

LP-202-A
33⅓ RPM

CAT-TIME
RECORDS

1. WAYS OF ROMANCE - The Meadowbrooks 1:17
2. YOUNG BOY BLUES - The Five Sharks 2:22
3. NEVER, NEVER - The Five Fashions 2:15
4. SEA OF LOVE - The Rituals 1:40
5. OLD MAN RIVER - The Five Sharks 3:22
6. I'M NOT A KNOW IT ALL - The Versailles 2:54
7. IN THE STILL OF THE NIGHT - The Meadowbrooks 1:52
8. THAT OLD BLACK MAGIC - The Foretells 1:45
9. CECILIA - The Versailles 1:53
10. A SUNDAY KIND OF LOVE - The Meadowbrooks 2:27



I DIG ACAPPELLA
Vol. 2

LP-202-B
33⅓ RPM

CAT-TIME
RECORDS

1. SORRY, I RAN ALL THE WAY HOME - The Rituals 1:50
2. I BELIEVE - The Foretells 2:09
3. CONGRATULATIONS - The Meadowbrooks 1:57
4. YOU'LL NEVER WALK ALONE (WALK ON) - The Five Sharks 2:28
5. DANNY BOY - The Foretells 2:09
6. CARA MIA - The Rue-Teens 2:22
7. DON'T LEAVE ME BABY - The Splendids 1:32
8. IS EVERYBODY HAPPY - The Five Sharks 2:07
9. OUR ANNIVERSARY - The Concepts 2:00
10. SOMETHING ON YOUR MIND - The Five Fashions 2:08


we are fauna
resonance
Side 1
Human Machine • Control
Gold • Grenade


we are fauna
resonance
Side 2
Annie on the Rocks • In Itself
Ka • Long Play

HEAVENLY STARS

RECORD CO.

THE TRUTH SHALL SET YOU FREE
BERNARD MAVRITTE

CHOIR OF THE TABERNACLE ECHOES

HS - 1002 SIDE A

1. **THE TRUTH SHALL SET YOU FREE**
   (SOLOIST: BERNARD MAVRITTE)
2. **I'LL HAVE A NEW BODY***
   (CHOIR)
3. **GREAT GOD'S GONNA CUT YOU DOWN**
   (SOLOIST: BARBARA CHANCE)
4. **SHOUT ALL OVER GOD'S HEAVEN***
   (CHOIR)
5. **GOD'S GOING TO MAKE THINGS RIGHT**
   (SOLOIST: BERNARD MAVRITTE)

*(Arranged by Bernard Mavritte)
All other selections written by
Bernard Mavritte - NA-HE Publishing Co.
BMI — ℗ 1974

HEAVENLY STARS

RECORD CO.

THE TRUTH SHALL SET YOU FREE
BERNARD MAVRITTE

CHOIR OF THE TABERNACLE ECHOES

HS - 1002



SIDE B

1. **SHOUT ALL OVER GOD'S HEAVEN*** (CHOIR)
2. **HE'S A FRIEND OF MINE**
   (SOLOIST: KARL PATTERSON)
3. **HOW MANY TIMES HAVE WE FAILED JESUS?**
   (SOLOIST: ROBERT CARR; TRIO: G. CLEMONS, Y. JOHNSON, M HUGHES)
4. **KEEP THE FAITH** (SOLOIST: GRESELDA CLEMONS)
5. **THE TRUTH SHALL SET YOU FREE**
   (SOLOIST: BERNARD MAVRITTE)

*(Arranged by Bernard Mavritte)
All other selections written by
Bernard Mavritte - NA-HE Publishing Co.
BMI — © 1974

BENSON

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ALBERTINA WALKER

BGO-5987
Producer:
Sanchez Harley &
Thomas Cain



From The Album
"You Believed In Me"
RO-2673

DIDN'T IT RAIN 3:22
Publisher: Traditional

YOU BELEIVED IN ME 4:17
Publisher: Deborah M. Phillips / John T. Benson
Publishing Co. / ASCAP / Thomas Cain /
Candy Cain Music / BMI

BENSON

℗ ©1990 The Benson Company

VERNESSA MITCHELL

BGO-5986
Producer:
Sanchez G. Harley &
Scott V. Smith



From The Album
"On A Mission"
RO-2676

ON A MISSION (4:47)
Publisher: Bob Bailey / Edward Monroe Music /
ASCAP / Derrick Lee / Dherico Music / SESAC /
Jim Long / Tom Collins Music Corp. / BMI

SOLID ROCK 4:30
Publisher: Derrick Lee / Dherico Music / SESAC /
Vernessa Mitchell / Vernessa Ann Mitchell / BMI

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ELEGIES & LAMENTS

ERNEST HILBERT

45 R.P.M.

SIDE 1

HIGH-FIDELITY STEREOPHONIC

1. **FAILED ESCAPES** (5:42)
2. **LEGENDARY MISBEHAVIOR** (7:08)

PC-009

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PUB CAN RECORDS



ELEGIES & LAMENTS

ERNEST HILBERT

45 R.P.M.

SIDE 2

HIGH-FIDELITY STEREOPHONIC

1. **SATIRES & OBSERVATIONS** (5:07)
2. **ELEGIES & LAMENTS** (8:02)

PC-009


EPIC
STEREO
MANNY KELLEM
HIS ORCHESTRA AND VOICES
LOVE IS BLUE
1. LOVE IS BLUE (L'Amour Est Bleu)
-A. Popp - P. Cour - Blackburn-
BN 26367
SIDE 1
XSB 136023
2. A MAN AND A WOMAN (Un Homme et Une Femme)
-B. Barouh - J. Keller - F. Lai- (From the Motion Picture
"A Man And A Woman" - An Allied Artists Release)
3. AND I LOVE HER -J. Lennon - P. McCartney-
4. IT'S NOT UNUSUAL -G. Mills - L. Reed-
5. I WILL WAIT FOR YOU
-N. Gimbel - M. Legrand-
(Love Theme from the Motion Picture
"The Umbrellas of Cherbourg")
6. HERE, THERE AND EVERYWHERE
-J. Lennon - P. McCartney-
PRODUCED BY MANNY KELLEM
Arranged and Conducted by Al Gorgoni
Engineers: Stan Tonkel
Don Meehan
"EPIC" MARCAS REG T M PRINTED IN U S A


EPIC
STEREO
MANNY KELLEM
HIS ORCHESTRA AND VOICES
LOVE IS BLUE
BN 26367
SIDE 2
XSB 136024
1. FREE AGAIN -R. Colby - M. Jourdan
- A. Canfora - J. Baseilli-
2. TRAINS AND BOATS AND PLANES
-H. David - B. Bacharach-
3. CLAUDINE -A. Gorgoni-
4. WHAT A WONDERFUL WORLD
-G. W. Weiss - G. Douglas-
5. MY LOVE -T. Hatch-
PRODUCED BY MANNY KELLEM
Arranged and Conducted by Al Gorgoni
Engineers: Stan Tonkel
Don Meehan
EPIC MARCAS REG. T.M. PRINTED IN U.S.A.


MARK RECORDS STEREO
"SING A JOYFUL SONG UNTO THE LORD"
The Westmont College Choir
John Lundberg, director
SIDE A
MRS-2190
33 1/3 RPM
STEREO
1. PRAISE YE THE LORD
2. SEEK YE THE LORD
3. SONG OF EXALTATION
4. CAUSE US, O LORD
5. VISIONS OF ST. JOHN
Part I: Prologue
Gordon Best, Narrator
Part II: The Seven Angels and the Seven Trumpets
Part III: The Heavenly City


MARK RECORDS STEREO
"SING A JOYFUL SONG UNTO THE LORD"
The Westmont College Choir
John Lundberg, director
SIDE B
MRS-2190
33 1/3 RPM
STEREO
1. A JOYFUL SONG
2. LORD JESUS, THINK ON ME
3. HOW LOVELY IS THY DWELLING PLACE
4. IF YE LOVE ME
5. THE BEST OF ROOMS


THE YOUNG LOVERS
HAPPY HEART
SPC-3163-A
Side 1 Stereo
pickwick/33
RECORDS
LOVE ME TONIGHT
(Pace/Mason/Pilat/Panzeri) 2:38
BY THE TIME I GET TO PHOENIX
(Jimmy Webb) 2:51
BOTH SIDES NOW (Joni Mitchell) 3:18
AQUARIUS (J. Rado - G. Ragni - G. MacDermot) 2:30
LET IT BE ME
(M. Curtis - P. Delanoe - G. Becaud) 3:34
Arranged by Tony Esposito
Produced by "Bugs" Bower
Executive Producer—
Joe Abend
Printed in U.S.A.
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THE YOUNG LOVERS
HAPPY HEART
SPC-3163-B
Side 2 Stereo
pickwick/33
RECORDS
HAPPY HEART (J. Rae - J. Last) 2:47
GOODBYE COLUMBUS (James Yester) 2:01
WICHITA LINEMAN (Jimmy Webb) 2:54
I MAY NEVER BE FREE
(M. B. Bower - J. Howard) 3:06
THE WINDMILLS OF YOUR MIND
(M. Bergman - A. Bergman -
M. LeGrand) 3:55
Arranged by Tony Esposito
Produced by "Bugs" Bower
Executive Producer—
Joe Abend
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A Columbia Musical Treasury

THE YEAR IN MUSIC'S GREATEST HITS EASY LISTENING EDITION

Performed by The Realistics

1P 6843
STEREO

SIDE 1
P1 68431

1. JUST THE WAY YOU ARE
   -B. Joel-
2. (WHAT A) WONDERFUL WORLD
   -S. Cooke - H. Alpert - L. Adler-
3. WE'LL NEVER HAVE TO SAY GOODBYE AGAIN -J. Comanor-
4. EVEN NOW
   -B. Manilow - M. Panzer-
5. BLUER THAN BLUE
   -R. Goodrum-

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COLUMBIA HOUSE

A Columbia Musical Treasury

THE YEAR IN MUSIC'S GREATEST HITS EASY LISTENING EDITION

Performed by The Realistics

1P 6843
STEREO

SIDE 2
P1 68432

1. IF EVER I SEE YOU AGAIN
   -J. Brooks-
2. THREE TIMES A LADY
   -L. Richie-
3. FOOL (IF YOU THINK IT'S OVER)
   -C. Rea-
4. SONGB!RD
   -D. Wolfert - S. Nelson-
5. CAN'T SMILE WITHOUT YOU
   -D. Martin - C. Arnold - G. Morrow-

℗ 1978 CBS Inc.

A Product of
COLUMBIA HOUSE

STEREO



THE BEACH BOYS
M.I.U. ALBUM

EXECUTIVE PRODUCER:
BRIAN WILSON
Produced by
Alan Jardine & Ron Altbach

B0022289-01

SIDE I

1.	SHE'S GOT RHYTHM (Brian Wilson, Michael Love, Ron Altbach)	2:26
2.	COME GO WITH ME (G.E. Quick)	2:06
3.	HEY LITTLE TOMBOY (Brian Wilson)	2:24
4.	KONA COAST (Alan Jardine, Mike Love)	2:31
5.	PEGGY SUE (Jerry Allison, Norman Petty, Buddy Holly)	2:14
6.	WONTCHA COME OUT TONIGHT (Brian Wilson, Michael Love)	2:29

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STEREO



THE BEACH BOYS
M.I.U. ALBUM

EXECUTIVE PRODUCER:
BRIAN WILSON
Produced by
Alan Jardine & Ron Altbach

B0022289-01

SIDE II

1.	SWEET SUNDAY KINDA LOVE (Brian Wilson, Michael Love)	2:41
2.	BELLES OF PARIS (Brian Wilson, Michael Love, Ron Altbach)	2:26
3.	PITTER PATTER (Brian Wilson, Michael Love, Alan Jardine)	3:13
4.	MY DIANE (Brian Wilson)	2:36
5.	MATCH POINT OF OUR LOVE (Brian Wilson, Michael Love)	3:29
6.	WINDS OF CHANGE (Ron Altbach, Ed Tulleja)	3:13

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the

rejoice®

record group

TIEMPO DE AMAR (A Time To Love)

SIDE 1
CSLP 1003-A

F. H. S. Prod., Inc. - ASCAP

Angel Perez and The New Horizon Singers

1. Tiempo De Amar (A Time To Love)
2. Pregon Pascual (Easter Proclamation)
   Solo - P. Victor Pinaga
3. Canto De Entrada (Entrance Hymn)
4. Dios Es Amor (God Is Love)
5. Gloria A Dios (Glory To God)
   Solo - P. Jose Valcarcel
6. Comunion (Communion Hymn)
   Composed by Angel Perez

Product of F.H.S. Productions, Inc., 250 W. 57th St., N.Y. 10019

Case Music Inc., ASCAP

the

rejoice®

record group

TIEMPO DE AMAR (A Time To Love)

SIDE 2
CSLP 1003-B



F. H. S. Prod., Inc. - ASCAP

Angel Perez and The New Horizon Singers

1. El Pueblo Canta (The People Sing)
2. Senor Ten Piedad (Lord Have Mercy)
3. Padre Nuestro (Our Father)
4. Mi Sed De Amor (My Thirst For Love)
   Solo - P. J. A. Valcarcel
5. Santo, Santo, Santo (Holy, Holy, Holy)
6. Bendicenos En Cristo (Bless Us)

Composed by Angel Perez

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Case Music Inc., ASCAP



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SAGA 5430

℗ 1976

SIDE 1

Made in England

33⅓ RPM

Beethoven
PIANO SONATA NO. 23 IN F MINOR, op. 57
("Appassionata")

Band 1—1st movement: Allegro assai
2nd movement: Andante con moto
3rd movement: Allegro ma non troppo—Presto

LAZAR BERMAN, piano



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SAGA 5430
SIDE 2

℗ 1976

Made in England

33⅓ RPM

Liszt

PIANO SONATA IN B MINOR

LAZAR BERMAN, piano



Penthouse

RECORDS

Produced by
D. Germain

SIDE A
PH-107

Not for Resale
PROMO

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BRIDEGROOM

(Galaxy P.)

GALAXY P

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Produced by
D. Germain

SIDE B
PH-107

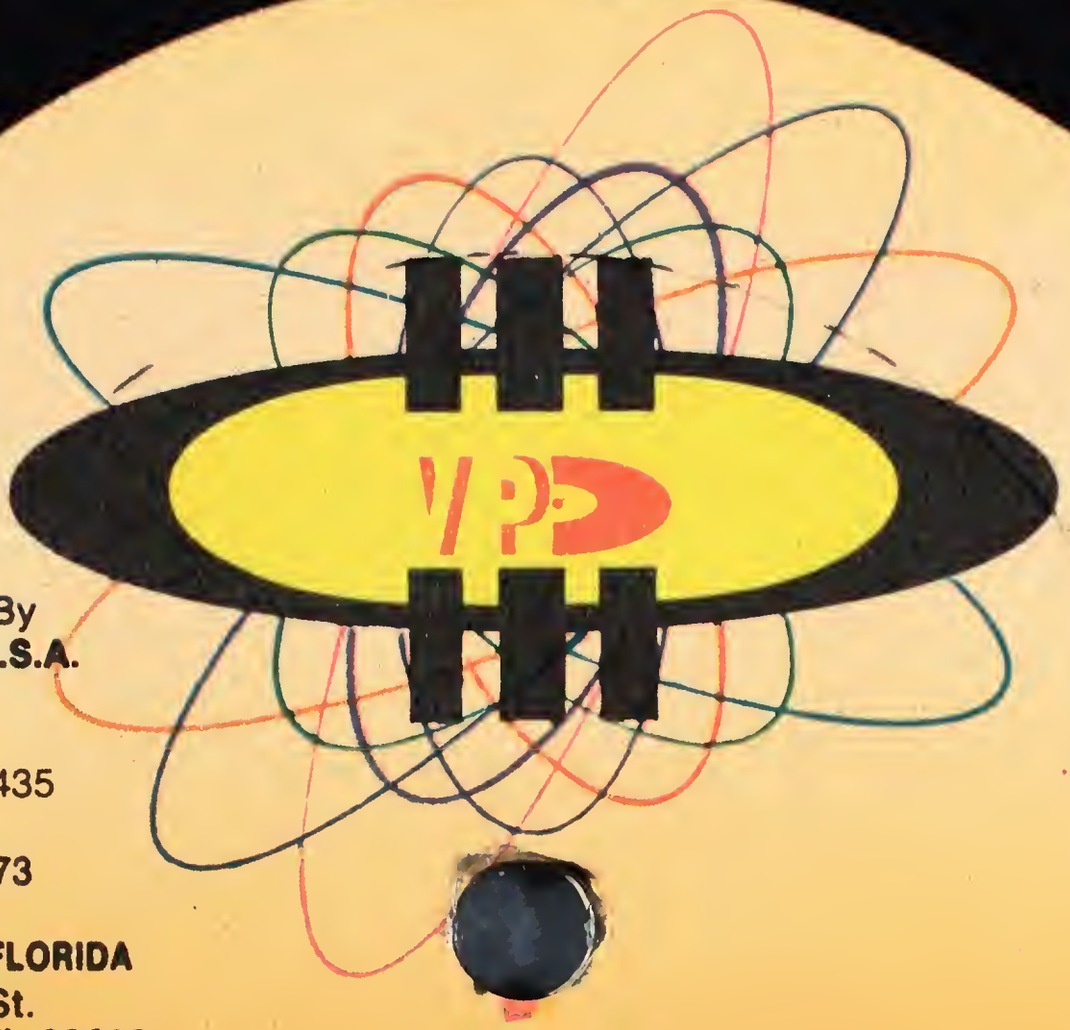




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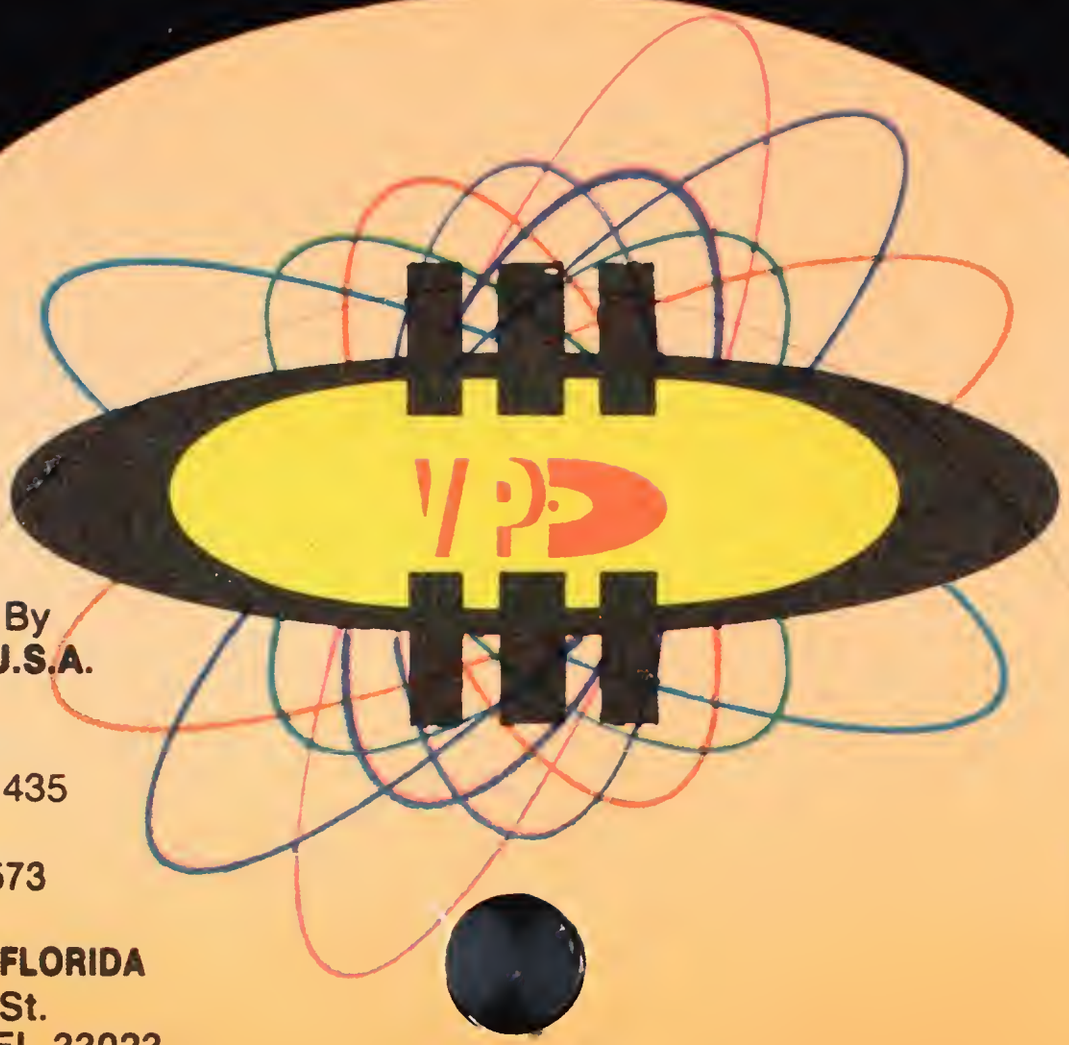
SIDE A
VPRL 1422
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Hip - Hop Reggae Vol.2

Various Artist

1. HOTTER THIS YEAR - INI KAMOZE -XTERMINATOR
2. HOP SCOTCH - BAJJA JEDD - JOE FRASIER
3. JAH MI LOVE - CHOPPA - STEELE & CLEVIE
4. SHINING STAR - PROFESSOR GRIZZLY - MASSIVE B
5. GANSTA - MOTION - MASTERMIND

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W. Hollywood, FL 33023
(305) 966-4744

SIDE B
VPRL 1422
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Hip - Hop Reggae Vol.2

Various Artist

1. GI MI THE WEED - JIGSY KING - ROOF
2. NO GUN NO MURDER - RAYVON - DOPE ON PLASTIC
3. CALL ME - BIRDIE CULTURE & JAHMEL - IMPERIAL RECORDS
4. CALL FOR PEACE - TERROR FABULOUS - JOE FRASIER
5. GANGA LEE - LOUIE CULTURE - STONE LOVE

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PAYBACK RECORDS

Side One



Stereo
33.3 RPM
PBR001

1. CAPT. ROCK
2. KORO - NO WAY OUT

For Promotional Use Only

PAYBACK RECORDS

Side Two



Stereo
33.3 RPM
PBR001

1. BERNARDO - ME ABANDON.
2. SO TELL ME, SO TELL ME

For Promotional Use Only

Joe Frasier



JOE FRASER
PRODUCTION

Prod. by:
Bryan Thomas,
L. Campbell

NOTHINGS GONNA CHANGE Side One
MY LOVE FOR YOU
(MICHAEL MASSER/GERRY GOFFIN)
DELROY WILSON

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Joe Frasier



JOE FRASER
PRODUCTION

Prod. by:
Bryan Thomas,
L. Campbell

Side

MY LOVE FOR YOU

R ROBBIE LYN

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LIL' BYRD

OF THE

INFAMOUS PLAYA FAMILY

PRESENTS

MONEY, MOBBIN', & MURDER

THE FIRST SINGLE

"TOSSIN' IT UP"

A



1. TOSSIN' IT UP (RADIO CLEAN VERSION)

2. TOSSIN' IT UP (INSTRUMENTAL)

Executive Producer Lyvonte Byrd
Produced by Mario Ayala for Playhouse Music
Written by J. Shivers, L. Byrd, L. Brown
Publishing Company Ceasicc Publishing(BMI)

1st Single from the Album
Money, Mobbin', & Murder
In Stores July 24, 2003
For Booking info contact
G-Prince Management
1-877-621-7080@airmessage.net

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LIL' BYRD

OF THE

INFAMOUS PLAYA FAMILY

PRESENTS

MONEY, MOBBIN', & MURDER

B

1. THIS ONE'S FOR MY BITCHES

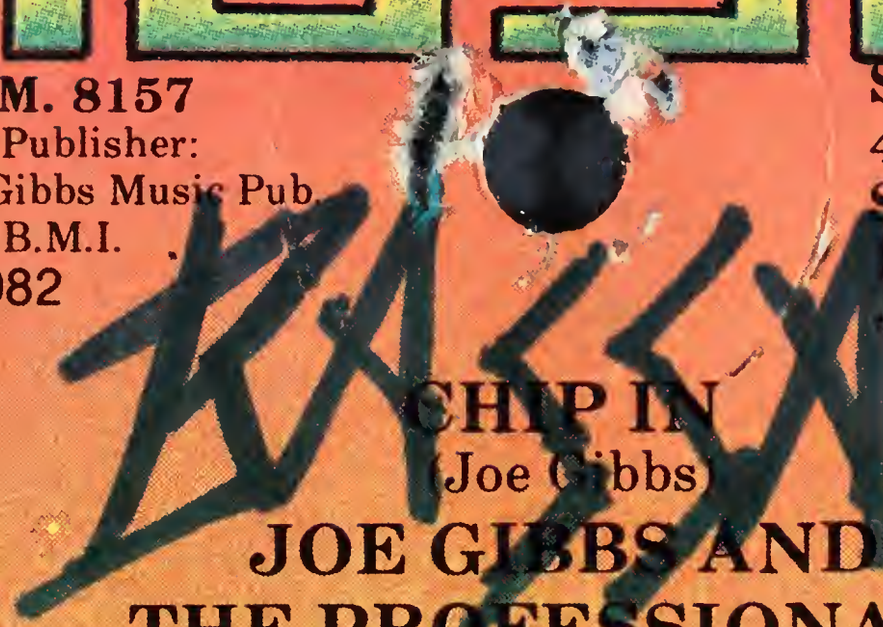
FEA - BAD, SEED

Produced by Mario Ayala for Playhouse Music
Written by Bad Seed, L. Byrd, J. Shivers
Publishing Company Ceasicc Publishing(BMI)

ETHNIC MUSIC

ET.M. 8157
U.S. Publisher:
Joe Gibbs Music Pub.
Inc., B.M.I.
℗1982

SIDE B
45 RPM
STEREO
Produced by:
Joe Gibbs



CHIP IN
(Joe Gibbs)

JOE GIBBS AND THE PROFESSIONALS

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A BOLD EXPLORATION OF INNER SPACE...

R E D R I D E R

from the album

NERUDA

(ST-12226)

"CAN'T TURN BACK"

Side A: single version (SPRO-9934)
Side B: album version (SPRO-9935)

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Z-95



(SIDE 1)

MOUNTAIN JAM

JIMI GEAR

JOHN FRETZ
AND THE BOUNCE

P.F. AND
THE FLYERS

Supersonic
©1979 Curt Boyer

Lazy Day
©1980 Jimi Gear

Movin' On Up
©1978 John Fretz

Black Hole Tone Dance
©1980 Mike Krisukas

Z-95

(SIDE 2)

P.F. AND THE FLYERS

I Do Do That
©1980 Mike Krisukas

JOHN FRETZ
AND THE BOUNCE

You Touch Me
©1978 John Fretz
Lyrics: Ernie Mavrides

JIMI GEAR

Hometown Girls
©1980 Jimi Gear

MOUNTAIN JAM

My Discovery
©1979 Curt Boyer

DIGITAL

1 **Ravel: Boléro**

PHILADELPHIA ORCHESTRA
RICCARDO MUTI cond.

S-1-37885
STEREO
33-1/3

Recorded in the USA
℗1982 EMI Records Limited

ANGEL



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DIGITAL

2

Ravel: Daphnis et Chloé—Suite No. 2
Alborada del gracioso

PHILADELPHIA ORCHESTRA
RICCARDO MUTI cond.
1: Singing City Choir of Philadelphia

S-2-37885
STEREO
33-1/3

Recorded in the USA
℗1982 EMI Records Limited

ANGEL



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PLD 2002 SIDE 1

SOUL OF RUSSIA
ELLA GONCHAROVA



WILD HORSES	KONY ZVERY
TWO GUITARS	DVEA GITARY
LOVE'S EXTASY	OTRADA
CRYING VIOLINS	PLACH SKIRPKA
DARK EYES	OCHY CHORNYA

℗1977 Grisha Boder,.New York, NY

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PLD 2002

SIDE 2

SOUL OF RUSSIA
ELLA GONCHAROVA



THE PEDDLAR	KOROBOCHKA
THE FAITHFUL SWAN	LEBEDINAYA VIERNOST
BLUE FLOWERS	VASILOCHKI
ROMANCE IN A BOAT	NA LODOCHKE
THOSE WERE THE DAYS	DOROGOY DLINNOYU

℗1977 Grisha Boder, New York, NY

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MMO
I GOT RHYTHM
A Jazz Rhythm Series - Chords Included
THE RHYTHMAKERS
Nat Pierce - Piano; Barry Galbraith - Guitar;
Milt Hinton - Bass; Osie Johnson - Drums
MMO J 1-14-A
MUSIC MINUS ONE
1: SOMETIMES I'M HAPPY
(Youmans-Caesar)
Key of F
2: I ONLY HAVE EYES FOR YOU
(Warren-Dubin)
Key of C
3: BODY AND SOUL
(Green-Sour-Heyman-Eyton)
Key of Db
4: I GOT RHYTHM
(George & Ira Gershwin)
Key of Bb
5: A 440 - TUNE UP
33⅓ RPM


MMO
I GOT RHYTHM
A Jazz Rhythm Series - Chords Included
THE RHYTHMAKERS
Nat Pierce - Piano; Barry Galbraith - Guitar;
Milt Hinton - Bass; Osie Johnson - Drums
MMO J 1-14-B
MUSIC MINUS ONE
1: WHAT IS THIS THING CALLED LOVE! (Cole Porter) Key of C
2: APRIL IN PARIS (Duke-Harburg) Key of C
3: THE MAN I LOVE (George & Ira Gershwin) Key of Eb
4: LOVER, COME BACK TO ME (Romberg-Hammerstein) Key of Ab
5: A 440 - TUNE UP
33⅓ RPM

MUSICMASTERS

Time Waits for No One

CIJD 20137
SIDE 1

(25:24)
STEREO 33 1/3 RPM

1. Symphony in Riffs
2. Time Waits for No One
3. Harmony in Harlem
4. Overtime
5. Smoothie
6. Buster's Last Stand

LOREN SCHOENBERG & HIS JAZZ ORCHESTRA

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A DIGITAL RECORDING



Time Waits for No One

CIJD 20137
SIDE 2

(28:11)
STEREO 33 1/3 RPM

1. Lady Day
2. Spring Will Be a Little Late This Year
3. Queer Notions
4. I Cover the Waterfront
5. You Took Advantage of Me
6. (The) Blue Room

LOREN SCHOENBERG & HIS JAZZ ORCHESTRA

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A DIGITAL RECORDING

Rejoice

SHIRLEY CAESAR
HER VERY BEST

Produced by Tony Brown, Ken Harding, Dave Lehman,
Shirley Caesar and Sanchez Harley

7-01-501528-5-A



SIDE 1

1. JESUS MAKES THE DIFFERENCE IN ME
(Shirley Caesar Williams-Tony Brown-Kathleen Michael-Jerry Michael-Bob Shelton) (Snowfox Music-Silverline Music-Fifty Grand Music-SESAC-BMI-2:53)
2. JESUS, I LOVE CALLING YOUR NAME (Harold G. Troy, Sr.) (BMI-3:41)
3. HE'S GOT IT ALL IN CONTROL (Archie Jordan) (Jack and Bill Music-ASCAP-3:18)
4. SATAN, YOU'RE A LIAR (Charles Aaron Wilburn) (First Monday Music-ASCAP-3:44)
5. SAILING ON THE SEA OF HIS LOVE
(Ken Harding-Dave Lehman)
(First Monday Music-ASCAP-4:09)

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REJOICE RECORDS • WACO, TEXAS
A DIVISION OF WORD, INC.

Rejoice

SHIRLEY CAESAR
HER VERY BEST

Produced by Tony Brown, Ken Harding, Dave Lehman,
Shirley Caesar and Sanchez Harley

7-01-501528-5-B

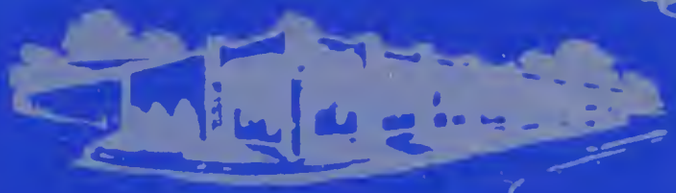
SIDE 2

1. THE LORD WILL MAKE A WAY
(Shirley Caesar Williams) (Snowfox Music-SESAC-3:38)
2. NO CHARGE (Harlan Howard) (Tree Publishing Co., Inc.-BMI-3:25)
3. LORD, LET YOUR SPIRIT FALL ON ME (Michael Mathis)
(Caesar/Williams Music-ASCAP-4:50)
4. GO (Leon Patillo) (Word Music-ASCAP-3:48)
5. YOU ARE ALL I NEED (Carl Dobbins-Ken Bledsoe-
Amy Corin-Cliff Richmond-Leonard Wolf) (Mastercraft
Music-Prime Time Music-BMI-ASCAP-3:33)

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Baldwin Sound Productions Inc.



5252 trindle road, mechanicsburg, pennsylvania

THE VESTMEN

CS 7817

Side 1

℗1974 Vestmen

1. There's Something In The Air 3:47
   Lanny L. Wolfe
2. Sheltered In The Arms Of God 3:53
   Rambo Davis
3. Have You Got Troubles . . . John Betts
   Oh Happy Day 4:29
4. My Tribute 3:33
   Andrae Crouch

Baldwin Sound Productions Inc.

5252 trindle road, mechanicsburg, pennsylvania

THE VESTMEN

CS 7817

℗ 1974 Vestmen

Side 2

1.	He's Done That Much For Me Paul Butler	3:54
2.	Amazing Grace John Newton	1:53
3.	I've Never Loved Him Better Bill Gaither	2:06
4.	When I Think Of The Cross Ralph Carmichael	2:21
5.	The Blood Will Never Lose It's Power Andrae Crouch	4:02

Gold Star RECORDS

DANA GREGORY
"Love's Gettin' Closer"

SIDE ONE
STEREO

GKR 1984
33 1/3 RPM

Produced by
Doyle Grisham
& Benny Kennerson

1. Love's Gettin' Closer Everyday — 2:45
(Dan Pate) EZI Writer Music/BMI
2. Set Me Up — 2:22
(Rory Burke-Austin Roberts) Chappell Music-Colgems, EMI Music Inc./ASCAP
3. Why Do You Want (What You Know You Can't Have) — 2:45
(D. King-D. Woodward) Kings X Music-Reba McIntire Music/ASCAP
4. Baby, It's You — 2:15
(Dan Pate-Charles Quillen) EZI Writer Music/BMI
5. Desperado — 3:13
(Don Henley-Glenn Frey) Cass County Music-Red Cloud Music/ASCAP



DANA GREGORY
"Love's Gettin' Closer"

SIDE TWO
STEREO

GKR 1984
33 1/3 RPM

Produced by
Doyle Grisham
& Benny Kennerson

1. Looking For Sunshine (Living on Rain) — 2:46
(James Trumbo-George Tickner)
Very Important Music/BMI
2. Brand New Heart — 2:48
(Ivan Benigsohn-Tyler Kaus) Hollis Pub./BMI
3. Golden Key — 2:13
(Gary McCray-Rickey Whited) Big Swing Pub./BMI
4. Forever In Your Eyes — 3:03
(B. DiPiero) Combine Music Corp./BMI
5. Silver Threads & Golden Needles — 2:15
(Dick Reynolds-Jack Rhodes)
Screen Gems/ASCAP


STEREO
"SKY'S THE LIMIT"
THE TEMPTATIONS
1. GONNA KEEP ON TRYIN' TILL I WIN YOUR LOVE 3:50
(N. Whitfield, B. Strong)
2. JUST MY IMAGINATION (RUNNING AWAY WITH ME) 3:39
(N. Whitfield, B. Strong)
GORDY
SIDE 1
GS-957
HS-1857-2
A4RS-2654
3. I'M THE EXCEPTION TO THE RULE 3:20
(N. Whitfield, B. Strong)
4. SMILING FACES SOMETIMES 12:35
(N. Whitfield, B. Strong)
Produced By
Norman Whitfield
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STEREO
"SKY'S THE LIMIT"
THE TEMPTATIONS
1. MAN 2:37
(N. Whitfield, B. Strong)
2. THROW A FAREWELL KISS 3:25
(E. Holland, N. Whitfield)
GORDY
SIDE 2
GS-957
HS-1858-2
A4RS-2655
3. UNGENA ZA ULIMWENGU (UNITE THE WORLD) 4:30
(N. Whitfield, B. Strong)
4. LOVE CAN BE ANYTHING
(CAN'T NOTHING BE LOVE BUT LOVE) 9:20
(N. Whitfield, B. Strong)
Produced By
Norman Whitfield
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NARADA
(Pronounced NAR-'DA)

reprise®

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PRODUCED BY NARADA MICHAEL WALDEN FOR
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ADDITIONAL PRODUCTION: SHEP PETTIBONE FOR
MASTERMIX PRODUCTIONS

From the Reprise album DIVINE EMOTION (1-25694).
Also from the Warner Bros. Original Motion Picture Soundtrack (1-25688)
and United Artists Film BRIGHT LIGHTS, BIG CITY.

DIVINE EMOTIONS (Remix/Edit) **3:58**
(N.M. Walden/J. Cohen)

Gratitude Sky Music/When Words Collide Music ASCAP

℗ 1988 Reprise Records for the U.S.



NARADA
(Pronounced NAR-'DA)

reprise.

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DIVINE EMOTIONS (Remix/Edit) 3:58
(N.M. Walden/J. Cohen)

Gratitude Sky Music/When Words Collide Music ASCAP

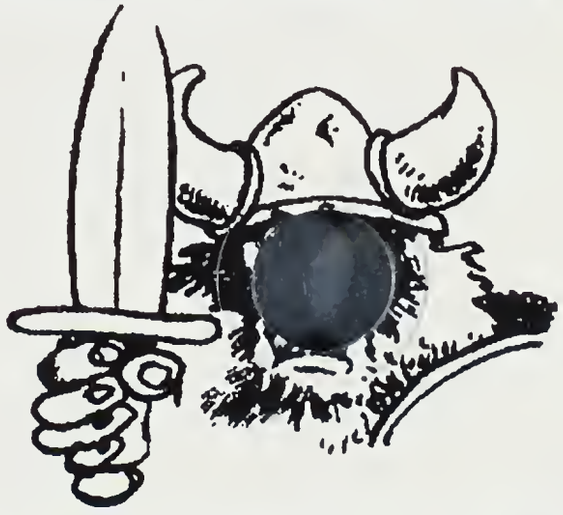
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VIKINLIFE ENT. LLC

SLEEP-E

1. *It's Life "Escape My Reality" **(clean)** 4:19
2. Top of the Food Chain **(clean)** 2:35
3. *It's Life "Escape My Reality" **(instrumental)** 4:26

SIDE A
33 1/3 RPM



VIKIN-333

Writtten and Produced by SLEEP-E for VIKINLIFE ENT. LLC

*Co-Produced by Dj Nickels and G. Roberson for VIKINLIFE ENT. LLC

Recorded and Mixed by SLEEP-E and Dj Nickels for VIKINLIFE ENT. LLC

Mastered by P. Humphrey for Masterwork Recording INC.

Published by SLEEP-E Publishing (BMI)

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215-602-2820

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SLEEP-E

1. *It's Life "Escape My Reality" **(street)** 4:57
2. Top of the Food Chain **(street)** 2:35
3. Top of the Food Chain **(instrumental)** 2:38



SIDE B

33 1/3 RPM

VIKIN-333

Writtten and Produced by SLEEP-E for VIKINLIFE ENT. LLC

*Co-Produced by Dj Nickels and G. Roberson for VIKINLIFE ENT. LLC

Recorded and Mixed by SLEEP-E and Dj Nickels for VIKINLIFE ENT. LLC

Mastered by P. Humphrey for Masterwork Recording INC.

Published by SLEEP-E Publishing (BMI)

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Penthouse

RECORDS

Produced by
D. Germain

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PROMO

WANT TO SEE JAH FACE

(F. WILLIAMS)

FRANKIE SLY

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Produced by
D. Germain

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TRIBULATION

(S. RAY)

FRISCO KID

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THINK SAY MAN A PEAW PEAW

(C. BUTTS)

GENERAL DEGREE

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Produced by
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SIDE B

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REMIX
SLY DUNBAR &
ROBBIE LYN

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Shocking Vibes

SIDE A
SV-092

Distributed by:
PENTHOUSE MUSIC
16155 S.W. 117th Ave. B-22
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BIG UP AND TRUST

(M. Davis)

BEENIE MAN

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Shocking Vibes

SIDE B
SV-092

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TEAR OFF MI GARMENT

(M. Davis / Aquaman)

BEENIE MAN

VERSION / URKLE

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XTERMINATOR

0 54645-5631-1 6

VP RECORDS

Prod.by: Philip "Fatis" Burrell.
For Xterminator Prod. Ltd.,Kgn,Ja.
Pub. Gold Plate

(C)(P)1995

VPRD-5631-A

Distributed By
VP. RECORDS DIST.
89-05 138 STREET.
JAMAICA, N.Y.11435.
(718) 291-7058
Also.
VP. OF FLORIDA.
5893 S.W.21st.STREET.
W. HOLLYWOOD,
FL. 33023.
(305) 966-4744

NEVER DIS THE MAN

(K. Jackson)

Sanchez

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XTERMINATOR

VPRD-5631-AA

VP RECORDS

Prod.by: Philip "Fatis" Burrell.
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W. HOLLYWOOD,
FL. 33023.
(305) 966-4744

AFTER SO MANY YEARS

(L. Brown)

Louie Culture

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SV Shocking Vibes

SIDE A
SV-086



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MORE IS OPEN

(S. Wray)

FRISCO KID

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Shocking Vibes

SV-095

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Nat'l. (800) 473-6770
Fax: (305) 378-2408

Side A

GET TOO BRIGHT

(N. MCDONALD)

SILVER CAT

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SV-95

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Side B

FLAUNT IT
(N. GRANDISON)
LITTLE LENNY
VERSION / URKLE

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KEVIN LYTTLE

DRIVE ME CRAZY

(Tony Kelly, Maurice Gregory, Ian Dyer;
Tony Kelly Music/Universal-Songs of Polygram International Inc. (BMI)/
Maurice Gregory Music (BMI)/Easy Does It Publishing)

A

33 1/3 RPM

PR 301581

PROMOTIONAL COPY
NOT FOR SALE

ATLANTIC®

1. Radio Mix Feat. Mr. Easy 3:57
2. Instrumental 3:57

Produced by Tony "CD" Kelly
Mixed and Recorded by Tony "CD" Kelly at The House

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KEVIN LYTTLE

DRIVE ME CRAZY

(Tony Kelly, Maurice Gregory, Ian Dyer;
Tony Kelly Music/Universal Songs of Polygram International Inc. (BMI)/
Maurice Gregory Music (BMI)/Easy Does It Publishing)

B

33 1/3 RPM

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ATLANTIC®

1. Remix Feat. Mr. Easy 3:46
2. Acappella Feat. Mr. Easy 3:46

Produced by Tony "CD" Kelly
Mixed and Recorded by Tony "CD" Kelly at The House

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